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Contemporary American Portrait Painters

ILLUSTRATING AND DESCRIBING THE WORK OF FIFTY LIVING PAINTERS

by

CUTHBERT LEE

NEW YORK
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FOREWORD

NOT long ago when talking to the Italian Ambassador in Washington the author mentioned casually, with no thought of discussing it, Baroque art, and evoked a brief lecture on the subject which was the clearest and most cogent treatment of that period he has ever heard. Churriguerra, and the painters Salvator Rosa, Solimena and Matteo Rosselli took on for him a new and vivid meaning which they will never lose. He could not help recalling his diplomatic experiences and wondering whether we have a single American ambassador who could give spontaneously quite as clear an account of American art of any period, historic or present.

If almost any average cultivated American were asked in Europe to tell something of the outstanding art of his country today one blushes to think of the result. It is simply that few of us—even those who sincerely appreciate and love beauty in art—have felt that we have time to fix our attention on these things long enough to gain and keep an ordered impression of them in our minds. This book is brief and, it is hoped, concise enough to help many to retain, out of all the maze of publications and exhibitions, a lasting and defined idea of some few of the outstanding and worthwhile painters we now have in America, and a memory of their notable works.

Not only for our informal good-will ambassadors is this modest information hopefully assembled, but more especially with the yearning that it may be of use at home. Our government is still commissioning from Washington photographers, for public buildings of supposed worth and dignity, oil portraits of cabinet ministers done by photography with the face "guaranteed by a free-hand artist." Banks, corporations, clubs and even devoted children are still commissioning cheap copyists for whom the sign-painting profession sighs in vain, to do an "oil painting" of a man whose life record bears no other stain.

Meanwhile the continuing tradition which is art—with all its interruptions probably 25,000 years old—expresses itself here in our day so valiantly that Mr.

Homer Saint-Gaudens stated in a recent article that American art leads the world. As portraiture forms the largest part of the great art of the past, it is important when one wishes to know what American painting is at present achieving to examine first American portraiture by the artists now living. It is a fascinating game to attempt to choose that painter to hand down one's family to posterity, of whose works one's descendants will be as proud as present owners are of their Copleys and Stuarts.

The order in which the painters are presented in this book is approximately that of their appearance on this planet, which arrangement serves to show in a general way the changes in portrait painting during a generation. The abbreviation N.A. is used to designate members, and A.N.A. associates, of the National Academy of Design, a private professional society. The chapter title is the painter's name in the form in general use.

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GEORGE DE FOREST BRUSH

THE method used by most of the old painters, down through the eighteenth century British school, a solid underpainting overlaid with lighter coats and sometimes glazes changing the color, and a smooth beauty of surface, is the method of George de Forest Brush, N.A. Unswerving fidelity to high standards of work is joined in Brush to fine character and a simple devotion to ideals. These have inevitably brought him success and wide admiration.

The artist was born in Shelbyville, Tennessee. He studied first at the National Academy of Design in New York. When he returned from his studies in Paris at the Ecole des Beaux-Arts under Gérôme and others it was with the most thorough French training in draughtsmanship, and with the natural influence of the old masters in a low key. His own subsequent development has brought out his freer, masterful drawing, and a more modern use of color appropriate to our time. For instance, very modern in its high key is A MODERN MADONNA in the Museum of the Brooklyn Institute of Arts and Sciences, painted in 1919, and still more so a Madonna subject painted in 1928—the dress light blue with rippling folds, the Mother seated on a throne backed by a bordered panel; one wonders how many who look will notice that the right border is twice as wide as the left; the result is entirely pleasing.

Brush is represented by similar subjects in several museums. Other subjects are THE YOUNG VIOLINIST, in the Museum of Art, Worcester, Massachusetts; PORTRAIT OF A LADY, Carnegie Institute, Pittsburgh; THEA, Butler Art Institute, Youngstown; and FAMILY GROUP, Art Institute of Chicago. An early series was of Indians, such as THE MOOSE CHASE, in the National Gallery of Art in Washington.

The Metropolitan Museum purchased the portrait by Brush of HENRY GEORGE. MRS. FISKE WARREN is an excellent painting; another is NANCY CLAIRE; and good examples of portraits of children are owned by Mrs. Robert Bacon, Dr. John Elliot, Mrs. W. Thayer and Mrs. George Baker. In Smith College is a PORTRAIT OF A YOUNG WOMAN. MRS. JOHN C. HUGHES was recently shown among the "Distinguished Portraits of Women" in New York.

Courtesy of the Albright Art Gallery

MRS. PEARMAIN

BY GEORGE DE FOREST BRUSH

DOUGLAS VOLK

DOUGLAS VOLK, N.A., was born in Pittsfield, Massachusetts, son of the sculptor Leonard W. Volk, friend of Lincoln and Douglas and author of the life mask and bust of both. As a boy in the old Douglas cottage at Cottage Grove in the outskirts of Chicago, he attempted to copy the pictures on its walls. When he was fourteen the family went to Rome, and instead of returning with them the next year to go on with his schooling and become a lawyer, he was allowed to stay, sketching with the artists in Rome, and in Venice. Two years later he went up to Paris and entered the class of Gérôme in the Beaux-Arts. His associates included Thayer, Brush, Weir, Sargent, Cox, Courtoir and Dagnan-Bouveret. At nineteen he first exhibited in the Salon.

When about twenty-two he returned to Chicago, and received a professorship at Cooper Union in New York. Beside painting, chiefly portraiture, he has done much teaching, as director of the Minneapolis School of Fine Arts, and at the Art Students' League and the National Academy of Design in New York, and the Cowles Art School in Boston. He has won numerous gold medals.

FELIX ADLER, one of his finest portraits, and LITTLE MILDRED, are both in the Metropolitan Museum of Art, New York; in the Brooklyn Museum are FRANK L. BABBOTT, its president, which with all its matter-of-fact side is subtlety itself, and, with the same quality of vivid perception quietly expressed, the late esteemed art dealer WILLIAM MACBETH. Recent portraits are of the artist's late wife, MRS. MARION LARRABEE VOLK, a graceful tribute; GEORGE D. PRATT, enthusiastic appreciator of art; JOHN COTTON DANA; and in the National Gallery in Washington GENERAL PERSHING, PREMIER LLOYD GEORGE, and ALBERT, KING OF THE BELGIANS, by whom he was decorated. He has painted five or six portraits of Lincoln, greatly helped by his father's life mask; one is in the Albright Gallery, Buffalo, one, BREASTING THE WINDS, in the Norfolk, Virginia, Museum, and WITH MALICE TOWARD NONE in the Portland Museum in Maine.

LITTLE PEGGY WEBBER

BY DOUGLAS VOLK

CECILIA BEAUX

CECILIA BEAUX, N.A., the daughter of a Frenchman and an American woman of New England stock, was born in Philadelphia. She studied there and in Paris and Italy. She belongs to the same general school as Sargent in the matter of bold, sure brush work, but the preponderant influence which her work reflects is the personality of Cecilia Beaux. Hers is an exceptionally distinguished and noble character. To attributes which all fine women possess are added a dauntless spirit and forthright strength which are part of her in daily life as in all her work.

Notable among her private portraits are THE GREEN CLOAK—George Dudley Seymour, generous patron of American past and present art in many forms; ROBERT W. DE FOREST, beloved art patron and philanthropist; MRS. CHARLES LUDINGTON, MRS. FREDERICK OTIS BARTON, the late RICHARD WATSON GILDER, and his children. To her studio in New York and her home on the edge of the water in Gloucester come a stream of admirers, and upon her have been heaped all the usual and most of the unusual honors. Chosen to paint three great figures of the World War, CLEMENCEAU, CARDINAL MERCIER and LORD BEATTY, the painter accepted this important charge in a modest, even humble, spirit, and put into the work the best that was in her.

Cecilia Beaux is a director of the American Federation of Arts, the national art association embracing the art museums and societies of the United States, and including a Paris Chapter which promotes pleasant relations between French and American appreciators of art. From as recently as 1926 date two of her signal honors: the first gold medal of the American Academy of Arts and Letters ever presented for distinguished achievement in painting; and the Italian Government's invitation to paint a SELF-PORTRAIT for the Uffizi Gallery to join, with only three other Americans (Duveneck, William M. Chase and Sargent), the self-portraits of the great masters such as Titian, Rubens, Van Dyck and Rembrandt. Fortunate is the family whose legacy to coming generations includes a Beaux portrait.

Charles Stebbins Fairchild

IN THE HARVARD CLUB OF NEW YORK CITY

By Cecilia Beaux

ROBERT W. VONNOH

THE PORTRAIT OF THE ARTIST in the Pennsylvania Academy, with its intense and competent look, shows that Robert W. Vonnoh, N.A., is a portrait painter; he has attained unusual success in landscape as well. He was born in Hartford, and brought up in Boston. At fourteen he went to work in a lithographing plant. As a boy he manifested facility in drawing, and at seventeen he entered evening classes of the Massachusetts Normal Art School, graduated, and taught there and in two other art schools at the same time until he was twenty-three, when he went abroad and studied for two or three years at the Julien Academy in Paris. He came back to teach and paint for the next six years, and then spent another three or four years in France. His work in landscape at Grez created a sensation.

He has since practiced portrait painting in Boston, New York, Philadelphia and Chicago, and done fine work in teaching, his former pupils including Henri, Schofield, Redfield, Sloan, Glackens and Parrish. Up to 1923, when a large retrospective exhibition of Vonnoh's work was shown in New York, Kansas City and Los Angeles, he had already painted about five hundred portraits, and the number has grown.

Two portraits of the late DR. S. WEIR MITCHELL are in the Pennsylvania Academy and the College of Physicians in Philadelphia. Another Philadelphian is JAY COOKE. In the Massachusetts Historical Society, Boston, is CHARLES FRANCIS ADAMS. The Brooklyn Museum has recently purchased his portrait of BESSIE POTTER VONNOH, his wife, a noted sculptor. The Capitol at Hartford, near the artist's birthplace, has his portrait of LIEUTENANT-GOVERNOR HIRAM BINGHAM. An early portrait, LA MÈRE ADÈLE (CORDON BLEU), has been bought by the Metropolitan Museum.

Vonnoh is one of the group of distinguished impressionists, using broken color. He is a realist with appreciation of delicate variations. His great ability is a sensitive perception of attractive and signficant traits in a sitter, and sureness in selecting that facial habit and pose, out of the subject's unconscious repertory, which will best show the chosen traits to a less perceptive world.

Edward L. Keyes, Ph.D., F.A.C.S.

By Robert W. Vonnoh

JULIUS ROLSHOVEN

ROLSHOVEN paints often in a simple manner, but he can also be stirred by gorgeousness, as in THE ARTIST, a girl in laced doublet and hose, holding palette and brushes, and convoyed from portraiture's past by the ceremonial silken drapery and majestic fluted column. With a similar atmosphere but quieter manner is IN A FLORENTINE PALACE—a girl young and pretty, rather subdued by the dim light and the presence of antique treasures. The artist's Florentine subjects are painted in his own villa in Florence; his portraits during the winter in New York and elsewhere.

Julius Rolshoven, A.N.A., was born in Detroit. He studied in Dusseldorf, and was one of the pupils of Duveneck in Munich, who followed him to Florence, and were a feature of the social life of that city in winter and of Venice in the summer. The group is called the "Inglehart Boys" in W. D. Howells' story "Indian Summer." He then studied under Robert Fleury in Paris.

He has exhibited in London, Paris, Brussels, Vienna, Florence, Munich and Berlin. An Italian art correspondent reporting the exposition of 1911 wrote, "One of the best portraits of women in the exhibition is that by Julius Rolshoven. This fine painting is rich in color and delightful in its treatment." An exhibition of his work was held in the Detroit Institute of Art in 1923. The New Mexican subjects shown have the soft sunlight of Italy, where they were painted from sketches made in the harsh glare of Taos. In New York he held a one-man exhibition in 1928.

He is represented in the Detroit Institute by THE MASQUERADE, the figures painted from models in England and the background completed in Italy, and THE REFECTORY OF SAN DAMAINO, ASSISI; in the Cincinnati Museum by CHIOGGIA FISHING GIRL and two etchings; and in the Minneapolis Institute of Arts, Brooklyn Museum, Baltimore Museum of Art, Montclair Art Museum, and the Museum of New Mexico in Santa Fé. His SELF-PORTRAIT is in the National Academy, New York; MRS. PETER ARRINGTON was shown in the Spence "Exhibition of Distinguished Portraits of Women" in 1928.

Mrs. Herbert Book

of detroit

By Julius Rolshoven

GARI MELCHERS

GARI MELCHERS, N.A., is of German, Dutch and Gallic strains, born in Detroit, the son of a wood-carver and sculptor trained in Paris. His father sent him abroad at seventeen, but not until three years later did he reach Paris. There, after the academic German painting he had been taught at Dusseldorf, he was delighted by the discoveries of the Impressionists, especially Monet, in the use of light. He studied at the Ecole des Beaux-Arts under Lefebvre and Boulanger, was influenced by Bastien-Lepage and Puvis de Chavannes, and had among his friends Saint-Saens the composer and Dumas *fils* the dramatist. His first exhibited picture, THE LETTER, painted in Brittany, was accepted for the Salon. He then studied the masters in Holland, admiring notably Vermeer.

After long stays abroad, Melchers lives in New York, and among the beauties of his place, "Belmont," near Fredericksburg, Virginia, where the MADONNA OF THE RAPPAHANNOCK was painted, and where even the turkeys, raised for a practical end, have survived one feast-day after another because their purple bronze sheen delights the artist's eye.

Melchers has received the Legion of Honor decoration; and is represented by a MADONNA in the Metropolitan Museum of Art, New York, Dutch in suggestion, painted on parchment mounted on canvas; VESPERS, in the City Art Museum of St. Louis; murals in the Library of Congress, Detroit Public Library and Missouri State Capitol, and many works in America; as well as paintings in the Luxembourg Museum, Paris, in the National Gallery of Berlin, and in the Dresden Gallery.

His portraits include AUSTEN GEORGE FOX in the Harvard Club, New York, the late CHARLES L. HUTCHINSON, president, in the Art Institute of Chicago, PRESIDENT ROOSEVELT in the Freer Gallery, Washington, and THE ARTIST'S MOTHER. Like all his work, they are distinguished.

Benjamin Strong

LATE GOVERNOR OF THE FEDERAL RESERVE BANK OF NEW YORK

By Gari Melchers

CHARLES C. CURRAN

CHARLES C. CURRAN, N.A., was born at Hartford, Kentucky. His father had some skill in drawing as his early school books show; and Curran was also active as a boy in making caricatures of his teachers. Only his drawing teacher—a sacred person to him—did he spare. He was a pupil of the Cincinnati School of Design, the Art Students' League and National Academy of Design in New York, and of Constant, Lefebvre and Doucet in the Julien Academy in Paris. As a student he was vastly impressed with the work of Dagnan-Bouveret, known for his excellent portraits and religious paintings, and later with the portraits of Da Vinci, Velasquez, Holbein, and in America admired Thomas Dewing, Sargent, Brush and Thayer.

Curran apparently loves altitudes, for he lives in New York near the top of a studio apartment house, and in the summer on top of a small mountain at Cragsmoor, New York, where he paints the pictures for which he is principally known in museums: joyous groups of people with hair and garments played with by a fresh wind, on a sunny hilltop with bright clouds near about.

"A true portrait," he wrote the author, "must be such a real likeness that it recreates the actual personality to others who have known the subject. Painters who hold that a likeness is a low quality in a portrait do not distinguish between photographic and artistic accuracy. They are really trying to excuse incapacity to draw."

Among the best Curran portraits are those of Miss Mary Evans, president, Lake Erie College; Miss Beatrice Beck, daughter of Hon. James Beck; Mrs. Frederick T. van Beuren, Gen. John Ross Delafield, Miss Julia R. Cowing, Mrs. Maturin L. Delafield, Thomas B. Clarke in The Brook, W. L. de Bost in the Chamber of Commerce of the State of New York, Julia G. Inness, widow of George Inness, Jr., and Judge Edgar Montgomery Cullen in Columbia University with a replica in the New York Bar Association, all of New York; Hon. Charles P. Wickham in Huron County, Ohio, Court House; and Mrs. Warren Thorpe of Philadelphia.

LAURA

BY CHARLES C. CURRAN

IRVING R. WILES

WHEN the former students of William M. Chase gave a bust of him to New York University in 1924 the chairman announced that the presentation would be made by Chase's "first and most distinguished pupil," Irving R. Wiles, N.A. Beside portraits Wiles does occasional ideal figures, and excellent marine paintings, which, as he is a practical yachtsman, show knowledge of boats and the sea. Few paintings equal in sweeping force OFF THE BAR and THE GALE.

One of Wiles' first successes, a portrait of JULIA MARLOWE, had a warm reception in Germany. In Berlin University, unless they were destroyed or sequestered as enemy subjects, there are probably still his portraits of the late THEODORE ROOSEVELT, NICHOLAS MURRAY BUTLER and PROFESSOR JOHN W. BURGESS of Columbia.

In the Metropolitan Museum is his portrait of GEORGE A. HEARN, and the portrait of his artist father, LEMUEL MAYNARD WILES, full of affectionate sympathy. Notable are his portraits of NEIL MITCHELL, HENRY W. CANNON, HARVEY HOLLISTER, and of EDMUND WETMORE in the Harvard Club, New York. His early works include four portrait panels in the Hotel Martinique, New York, of MADAME POMPADOUR and other Louis XV court ladies, and a portrait of Ex-MAYOR SCHIEREN in the City Hall, Brooklyn. He painted one, by commission of the National Art Committee, of the figures of the World War, ADMIRAL SIMS, who commanded the American naval forces in European waters, the portrait now in the National Gallery collection in Washington.

Wiles does not have to make his work ugly to give it strength, and very satisfactory among his productions are the large numbers of portraits of women, all, for the moment at least, poised and relaxed. The portraits of MRS. E. R. THOMAS, MRS. WILLIAM R. JEPSON, MRS. DANIEL JACKLING, MRS. SUMNER T. KNIGHT, MRS. J. H. TAYLOR, and MRS. WILLIAM B. GIVEN, JR., the latter shown in the Spence Alumnæ exhibition of "Distinguished Portraits of Women" in 1928, will answer as proof of Wiles' forte in painting women.

ELIZABETH AND HER FATHER

THE PAINTER CHARLES BITTINGER AND HIS DAUGHTER

BY IRVING R. WILES

RALPH CLARKSON

RALPH CLARKSON, A.N.A., was born in Amesbury, Massachusetts. From earliest years he desired to become an artist. He had the Yankee inventive bent and skill of hand, and his first work was as designer and draughtsman. He studied at the school of the Museum of Fine Arts in Boston under Crowninshield and Grudeman, and at the Julien Academy in Paris under Lefebvre and Boulanger. His first Salon picture was, he wrote the author, "a little thing seven by eleven feet!" depicting two old men in a sunlit square. He traveled in Europe; and when once with Chase in the Prado had his attention directed by the great teacher to the head of "The Actor" and to the features which looked as if they had been written in, so easily and simply were they done. Velasquez has greatly influenced his painting.

Clarkson was for years an instructor at the Art Institute of Chicago, and a member of the Chicago Municipal Art Commission and the Illinois State Art Commission. He is the leader in painting of the summer artistic community, Eagle Nest Camp, Oregon, Illinois. He has well painted the effects of sunlight, and has done good water colors, but as he modestly states, "Portraiture has always been my principal ambition."

One should note especially his portrait of LORADO TAFT in the National Academy, New York; others are those of EDWARD B. BUTLER; IRVING POND, architect; NOUART SERON as "A Daughter of Armenia," in the Art Institute of Chicago; PROF. ALBERT A. MICHELSON, Noble prize recipient; E. G. KEITH, in the Union League Club; ex-governors JOHN P. ALTGELT in the Chicago Historical Society, CHARLES S. DENEEN and FRANK O. LOWDEN in the State House, Springfield, Illinois; PRESIDENT JAMES R. ANGELL of Yale University; and the late secretary of war JACOB M. DICKINSON in the War Department, Washington.

"I have looked upon the likeness," Clarkson says, "as a combination of the outward appearance plus the feeling behind it—a fusion of the visual appearances with that indescribable something that makes personality. I believe that the great portrait painters had this kind of likeness."

Prof. Thomas C. Chamberlin

of the University of Chicago

By Ralph Clarkson

EDMUND C. TARBELL

EDMUND C. TARBELL was born in West Groton, Massachusetts. His family moved to Boston and he went to the public schools there. He always drew, even in kindergarten. "When I got to be about ten," he relates, "I decided to be an artist, but did not tell anybody. I also, in my modest way, decided that I was going to be the best one that ever lived." He worked for a lithographing company and attended an evening drawing school, and then the School of the Museum of Fine Arts. He went abroad and studied in Paris under Boulanger and Lefebvre, and traveled in Germany and Italy, spending a winter in Venice.

He was instructor in the School of the Museum of Fine Arts from 1889 until 1912. Of this period the critic Frederic W. Coburn wrote that his studio was in "a frowsy building over a saloon in a decadent part of Dartmouth St.,—the door is usually locked and a placard announces that the occupant has gone to Haverhill for three weeks." Tarbell's work attained before long the leading place in Boston and wide recognition elsewhere. Mr. Coburn voices the feeling with Boston conservatism when he writes, "In various groups and factions of painters, and by the public at large, he has come to be regarded as among the most able of living painters; admirers do not hesitate to use a stronger term." He has had far reaching influence on current painting through his pupils. For many years, until recently, he was principal of the Corcoran Art School in Washington. His home is at New Castle, New Hampshire, and his studio in Boston.

Tarbell is known for interiors with figures. "Tarbell's portraits," said the late John E. D. Trask, "are more on the order of Titian, Rembrandt and Degas (whom of all modern painters Tarbell most admires) than of Hals and Sargent, in that they depict the character of the sitter rather by the expression of all the facts than by special emphasis upon some of the facts." Tarbell's paintings are in many museums, and PRESIDENT WILSON, HERBERT HOOVER, GENERAL LEMAN and MARSHAL FOCH in the National Gallery, Washington.

Mary and New Castle Poppy

By Edmund C. Tarbell

ALBERT STERNER

ALBERT EDWARD STERNER was born in London, and attended school in Birmingham, and the Birmingham Art Institute. With his family he came to Chicago, where he struggled as a commercial artist and scene-painter for several years, and then went to New York and became an illustrator for St. Nicholas Magazine, Life, Harper's and Century. When he had saved four hundred dollars he went to Paris, entering the Julien Academy, and the Ecole des Beaux-Arts; he was a pupil of Gérôme, Boulanger, and Lefebvre.

"He who paints a green streak down somebody's nose and says, 'I'm a great artist because you don't understand my language' is a humbug! Great art never needs explanation," wrote Sterner. "People will never get art until they want something. All of the great art of the world down to within less than a hundred years has been made to order. Not only portraits, but all the decorations in the great cathedrals, all the stained glass windows, and all great paintings, were done with a purpose." "A monument, a temple, or a design for an invitation to a private ball—great art can be made out of any one of these. It is the artist's job to do it, and the part of the public to demand it."

With these sound principles Sterner works in a variety of mediums, including pastel and etching. He also does mural painting in tempera, as in the Brinton house, a Georgian example in Philadelphia. People are gradually discovering the joy of having an artist work with and for them in the old spirit, and the satisfaction of living in a house and with works of art that they have shared in creating.

Sterner is represented in the Metropolitan Museum of Art, New York, by THE BLUE STOCKING, a pastel done in 1915 of a young woman sitting on a blue couch, darning a blue stocking, presented by Adolph Lewisohn. In oil portraiture characteristic examples are MRS. CLARENCE HAY, JAMES ANDERSON, MRS. PHILIP G. CAMMAN, W. L. CLAYTON of Houston, and DR. JOHN B. DEEVER TEACHING AT LANKENAU HOSPITAL, Philadelphia, a canvas with twenty-five figures.

FLORA

BY ALBERT STERNER

GEORGE BURROUGHS TORREY

GEORGE BURROUGHS TORREY was born in the old Astor Hotel, and lives in an attractive private house in New York with a European atmosphere, containing his large studio. He attended two private schools in Bridgeport, Connecticut. His preparation for art began early, with observation, his father making him report minute descriptions of things he had seen each day, such as the dress of every girl at a party.

Going abroad, Torrey studied by himself. On the advice of Bonnat, who considered ability to do hands the keynote of good painting, he drew hands daily. In his portraits the hands—*bête noire* of painters—are in consequence excellent. In the Louvre one day, he related to the author, he talked with a man copying a Lawrence, who said his name was Whistler, and that he came over from London every year to copy that picture. If his copy was better than that of the year before he destroyed the previous one; if not he destroyed the latest, and made a fresh comparison the next year. This example so impressed Torrey that thereafter for nine years he devoted six months a year to study of the old masters.

For many years Torrey maintained studios both in New York and at Paris and Aix-les-Bains, but now paints only in New York. He was often called the painter of presidents and kings, having painted many royal personages and every president from Cleveland down. His portrait of SIR CASPER PURDON-CLARKE, former director of the Metropolitan Museum of Art in New York, was chosen, in a competitive exhibition of twenty-five portraits of the same subject, for purchase by the South Kensington Museum in London.

Pictures not painted—unlike the old great works of art—for a definite place or purpose are hence apt to conflict with the setting. Torrey is unusual in the care he likes to take to plan the tone of a portrait in relation with the interior of which it will be a part, and the key with regard for whether the location has more or less light, thus fitting the picture artistically to its place.

LILLIE GAY TORREY

PAINTER AND WIFE OF THE ARTIST

By George Burroughs Torrey

ROBERT HENRI

ROBERT HENRI, N.A., was so long considered, like his pupil the late George Bellows, a radical in painting that the cachet lingers without cause. Individual his work is, but in comparison with the real radicals of today with their bad drawing and their imitation of the childlike efforts of primitive art he is conservative.

French, English and Irish by race, his forebears being of Virginia, Kentucky and Ohio by geographical origin, Henri began his training at the Pennsylvania Academy of the Fine Arts, and continued at Julien's under Bouguereau and Fleury. He studied by himself for years in France, Spain and Italy, outdoors, and in the old galleries Velasquez, Hals and particularly Rembrandt. He was affected, as was natural at the moment, by the impressionists, and some of his early paintings suggest Whistler with their restricted palette and neutral grays.

Henri has a flair for interesting subjects which lend an impression of variety to a collection of his works, but what is more important and vastly more interesting is the variation in his painting spontaneously evoked. There is a marked difference between the rough strokes in DUTCH JOE in the Art Institute of Milwaukee (and others of the boy series, MANUS, IRISH LAD, SHAVE HEAD) and the clear, smooth painting in THE SPANISH GYPSY belonging to the Metropolitan Museum in New York.

His pictures are in many museums, including LA NEIGE, purchased from the Salon for the Luxembourg Museum; BETALO RUBINO in the City Art Museum, St. Louis; WILLIE GEE in the Corcoran Art Gallery, Washington; THE BEACH HAT in the Detroit Institute of Art; YOUNG WOMAN IN BLACK in the Art Institute of Chicago.

Notable Henri portraits are those of FAYETTE SMITH, JEAN, FAY BAINTER as The Image in "The Willow Tree," "PAT" ROBERTS, and MISS MARY PATTERSON. These and the Indians and all his other subjects Henri calls "my people." He writes much on art, and says somewhere, "Each man must seek for himself the people who hold the essential beauty, and each man must eventually say to himself, as I do, 'These are my people, and all that I have I owe to them.'"

Fay Bainter

By Robert Henri

LYDIA F. EMMET

LYDIA FIELD EMMET, N.A., was born in New Rochelle, N. Y., one of the younger of ten children. In spite of the painting traditions of the family she was not taught drawing, but drew informally by herself. At eighteen she went to Paris with her sister Rosina, now Mrs. Sherwood, and studied at the Julien Academy. On her return she worked as illustrator of books and magazines, experimented with water colors and oil landscapes, and did miniature and pastel portraits. She studied at the Art Students' League, and with Chase at Shinnecock Hills on Long Island. When she had accumulated $800 she again went abroad, with three other young women took a studio, and received instruction from MacMonnies, who came often to look in for a minute and as often as not stayed all day. He is a born teacher, and from him Lydia Emmet derived her best training.

In New York she resumed portraiture in pastel, still hesitating to tackle a portrait order in oils because she did not feel that she could count on the result. The accident of finding that the maker of the special canvas she employed for pastels had disappeared, thus cutting off her supply, forced her willing hand to fulfill a pressing portrait commission on the regular canvas, in oils. The two subjects, the young daughters of Mrs. Meeker of Chicago, were a success; and the artist has been a portrait painter in oils ever since.

Her sense of beauty in children has made her especially known for juvenile portraits; she also paints numerous men and women. The method is direct and broad, the drawing sure, and her originality in composing her picture is striking and never forced. Her New York apartment has the atmosphere of an old-fashioned house, with a generous library and a conservatory of plants and flowers. She constantly has about her some of her fifty-four nephews and nieces. "I am more impressed," she says, "the more people I meet and the better I know them, with how utterly each person is unlike every other individual in the world"—a freshness of attitude invaluable in a painter of portraits.

Children of Roland Hazard

By Lydia F. Emmet

GEORGE LUKS

GEORGE BENJAMIN LUKS is a painter like Goya in spirit, whose work shows great feeling and above all human sympathy. He has gone on growing and improving, and that charming essayist and critic, the late James Huneker, wrote as early as 1920, "In his latest productions I noted with satisfaction more repose, deeper feeling, more solicitude for his surfaces, the modulation of tones; and the same old riotous joy in color for color's sake."

Luks began as a newspaper artist and served as correspondent in the Spanish-American War. Mr. Arthur Brisbane advised him to devote himself to painting. His art education was obtained at the Pennsylvania Academy of the Fine Arts in Philadelphia, at the Dusseldorf Academy, and by study in Paris and London. His production is large—a rich profusion of subjects—familiar homely, simple men, women and children of the streets as they go about their daily life. In the Metropolitan Museum is THE OLD DUCHESS, painted in 1905, a sinister figure with a red nose, once notorious as the brains behind beggars and thieves; and THE PAWNBROKER'S DAUGHTER, loaned by Mr. Edward W. Root. THE SNOW SWEEPER, THE BEAR HUNTER and MATCHES MARY are other examples.

With this habit of observing life, and from the richness of his experience, Luks produces portraits that are unusual. One of his niece is delicately drawn. His portrait of SENATOR ELIHU ROOT records the side he chose to portray, the austere intellectuality of this statesman and scholar. A SELF-PORTRAIT is revealing likewise of one side of Luks, a happy carefree mood of a many-mooded man. Luks' characteristic of flamboyance is seen particularly in such conceptions as RUSSELL AND JACK BURKE, HALLOWE'EN 1911, with light from the jack-lanterns suffusing the eager boy faces; and OTIS SKINNER in "The Honor of the Family," in the Phillips Memorial Gallery at Washington.

AN AMERICAN GIRL is proof that when he paints an attractive and well-bred person Luks neither caricatures the sitter nor turns out an insipid picture. In fact it is perenially intriguing to see what result will emerge upon the canvas when a given subject is passed through Luks' mind.

Courtesy of Phillips Memorial Gallery

OTIS SKINNER

AS COLONEL PHILIPPE BRIDEAU IN "THE HONOR OF HIS FAMILY"

BY GEORGE LUKS

EDWIN B. CHILD

EDWIN BURRAGE CHILD, who succeeds several painters in the family, notably Sarah Goodridge, miniaturist and friend of Gilbert Stuart, was born in Gouverneur, New York. Being sons of a Baptist minister, he and his brother aroused comment by going to New York as artists, the latter in music. Child grew up in the fishing village of Pawtucket, Rhode Island, and graduated from Amherst College, where he was captain of the track team. Recently he spent two years as guide, philosopher and friend in art to the students, without classes.

From early boyhood he constantly drew and painted from nature, his first instruction being during college vacation under Margaret C. Whiting of Deerfield. By doing charcoal portrait drawings and selling occasional landscapes he graduated free from debt. After college he studied at the Art Students' League, later becoming chief assistant to John LaFarge in mural painting. Then magazine illustration, with some writing, meanwhile seizing free time for landscape—in which he won a St. Louis Exposition medal—and some figure painting.

Child now paints portraits, except for his work in landscape at his summer home, "Two Barns," in Dorset, Vermont. His best portraits are of men of intellectual character, showing his keen understanding of mental habit and its expression in poise and manner. He is remarkable for live expression.

In Columbia University he has painted professors GEORGE F. CANFIELD, FRANCIS M. BURDICK and DEAN W. A. KEENER; in New York University DEAN FRANCIS H. STODDARD, "as his best friends know him," wrote one; in Amherst the professors BENJAMIN K. EMERSON, a work of design, ELIJAH P. HARRIS, EDWARD P. CROWELL, and DR. WILLIAM HAYES WARD—"you at your very best," wrote Hamilton Holt; also the late LYMAN ABBOTT; the mother of Bishop Slattery; HARRY SMITH, president of the Hartford Life Insurance Company; JOHN P. BRANCH of Richmond; and PROF. EBEN JENKS LOOMIS of Washington, D. C. The Brooklyn Museum has his portrait of ROBERT W. PATERSON.

JUDGE JOHN BASSETT MOORE

IN COLUMBIA UNIVERSITY

BY EDWIN B. CHILD

HELEN M. TURNER

HELEN M. TURNER, N.A., born in Louisville, Kentucky, next youngest of a large family, grew up in New Orleans, living after the death of her parents with her uncle, Dr. Davidson, a physician with artistic abilities, who was her inspiration. Not until fully grown did she have the chance for training she craved; Wickstrom, Molinary, Poincy and others formed the present Artists' Association of New Orleans, and here she had her first drawing lessons.

She became an art teacher in St. Mary's Institute, Dallas, Texas, and having after two years saved a small sum, went to New York to further fit herself for teaching, expecting to return South. Instead, fascinated by New York, she remained, studying and teaching, at Teachers College, Columbia University, and then at the Y.W.C.A. Kenyon Cox and Douglas Volk were the most help to her as teachers, and Mrs. Alvoni Allen has been a generous patroness of her art. Only in the last few years has her time been given almost exclusively to portraiture. She also paints charming figure subjects, such as THE FLOWER GIRL in the Detroit Institute of Arts, and interiors. Her summers are spent at Cragsmoor, N. Y.

Many of her portraits are in the South, MISS MCLELLAN and MISS VIRGINIA CLAIBORNE of New Orleans; MRS. WILLIAM SLOANE of Norfolk; MRS. JAMES SHARP and MRS. GRIFFITHS of Dallas; MRS. J. WILLIS SLAUGHTER of Houston, and TWO WOMEN in the Houston Museum of Fine Arts. Others are BRANDER MATTHEWS, whom the artist most enjoyed painting; MISS NANCY ADAMS, daughter of Judge Frederick Adams of Orange, N. J.; MISS ELIZABETH HISCOX, daughter of Mr. and Mrs. Dudley Hiscox, East Orange; and MRS. LEICESTER LEWIS in the National Academy. Little medium gives the artist's portraits an interesting non-reflecting surface, but this is but an incident. She shares the aversion of most painters to the beautiful but inane creature, and the dull business man, "especially if he is dead." Responsive to live personalities, she translates them artistically as well as with skill. Her wide success proves that innate talent greatly gains by mature knowledge of life.

Mrs. Charles Robertson

of Houston, Texas

By Helen M. Turner

WILLIAM M. PAXTON

WILLIAM MacGREGOR PAXTON, A.N.A., born in Baltimore, studied with Dennis M. Bunker in Boston, under Gérôme at the Ecole des Beaux-Arts in Paris, and at the Julien Academy. He had a gift for drawing, and his ability in painting was marked even before he went abroad, but in the last decade he has reached the fullness of his powers in executing a portrait such as no one else paints. The exception is his wife, who does similar work.

"Second rate artists," wrote Ruskin, "tell you that art is some kind of abstraction more refined than reality. Put that out of your heads at once. The object of the great Resemblant Arts is to resemble." The Dutch and Venetian masters worked in this spirit, and among later names Ingres. But it is rather in spirit than in the flesh that Paxton resembles them.

Philip Hale wrote, "When one sees a picture in his studio beside the model and compares them in the mirror across the room there is no appreciable difference between the picture and the model." Julia de Wolfe Addison reports that one of two ladies after searching examination of a Paxton tea-time subject exclaimed at last, "Those lemons are *not* in proportion!" True as is his drawing, Paxton produces the appearance of reality not by copying nature but by the proper opposition and relation of color, a method which is distinctly impressionistic.

He is represented by THE HOUSEMAID in the Corcoran Art Gallery; A GIRL SWEEPING, Pennsylvania Academy of the Fine Arts; NUDE, Museum of Fine Arts, Boston; SYLVIA, Butler Art Institute, Youngstown; TEA-LEAVES in the Metropolitan Museum of Art, New York. His SELF-PORTRAIT in the National Academy of Design is broader in treatment than his figure paintings. He has painted four portraits of GROVER CLEVELAND, one in the New York Dramatic Club, and one, in a gown, at Princeton University; ARTHUR THOMPSON, president of the U. G. I. Co.; the late PUSEY PASSMORE in the Union League Club, Philadelphia; MRS. ELDRIDGE FENIMORE JOHNSON AND CHILDREN of Morristown; a large family group for Frederic G. Converse, Boston composer; CHARLES SINKLER and MRS. SINKLER.

THE GREEN DOLMAN

PORTRAIT OF THE ARTIST'S WIFE

BY WILLIAM M. PAXTON

CHARLES HOPKINSON

CHARLES SYDNEY HOPKINSON was born in Cambridge, July 27, 1869, and graduated from Harvard in 1891. He then studied with a landscape painter, and for two years at the Art Students' League in New York, and for several years in Paris, at the Julien Academy, in a small school under Aman-Jean, and by himself. He exhibited in the Salon du Champ de Mars. Later he went to Madrid, spending two months copying Velasquez in the Prado Museum. He returned to Boston and painted portraits and taught painting, and continued his art education under Dr. Denman W. Ross of Cambridge, and later with the painter Carl G. Cutler. He maintains a studio in Boston and lives part of the year on the North Shore of Massachusetts at Manchester, where most of his water colors are painted. He began by painting marines and landscapes, and has since done chiefly portraits and occasional landscapes.

He is represented in the Museum of Fine Arts in Boston, the Rhode Island School of Design, Providence, the Art Institute of Chicago, the Cleveland Museum, the Brooklyn Museum; in the University of Virginia by a portrait of DEAN THORNTON; in the United States Court, Boston, by JUDGE W. L. PUTNAM; in Dartmouth College by PRESIDENT HOPKINS; at Brown University by HON. CHARLES EVANS HUGHES; at Y. M. C. A. College, Springfield, by HERBERT L. PRATT; at St. Mark's School, Southboro, by BISHOP LAWRENCE and GEORGE P. GARDNER; and at Harvard University by the portrait illustrated and those of the late PRESIDENT CHARLES W. ELIOT, RT. REV. WILLIAM LAWRENCE, DR. HENRY P. WALCOTT, and Professors GEORGE HERBERT PALMER, EDWARD H. WARREN, JOSEPH H. BEALE, EUGENE WAMBAUGH, JOSEPH D. BRANNAN, CHARLES ELIOT NORTON, and BARRETT WENDELL.

The Diocese of Pennsylvania has his portrait of BISHOP PHILIP L. RHINELANDER. He was commissioned to paint at the Peace Conference in Paris portraits of three statesmen, PREMIER BRATIANU of Rumania, PREMIER PASHICH of Serbia and PRINCE SAIONJI of Japan, now in the National Gallery at Washington. The portrait of the Japanese is perhaps the best known of Hopkinson's portraits. His portraits have a third dimensional quality which helps to give them a sense of life.

PROF. GEORGE L. KITTREDGE
IN HARVARD UNIVERSITY
BY CHARLES HOPKINSON

ERNEST L. IPSEN

ERNEST L. IPSEN, N.A., one of the best known men of classical training and taste, was born near Boston of Danish parents, his father, Ludvig S. Ipsen, an architect with a genius for design, and his mother a well-known musician with a beautiful voice. The families of both were closely connected with the Danish court, and it was natural that young Ernest, after his preliminary training in Boston, should be sent to the Royal Academy in Copenhagen. There he speedily won a prize for figure and a scholarship in life painting.

Upon his return to America he opened a studio in Boston. The artist and Edith Boyden Crocker were married in 1908; and the distinguished portrait of his wife was one of his early paintings shown at the Academy. In 1910 he came to New York. He is versatile, loves textures, surfaces, as the old masters loved them, is an enthusiastic sailor of his own boats, and has painted also marines and landscapes. He has taken many prizes and his pictures have been bought by museums as far afield as Australia.

Ipsen has painted a remarkable number of portraits; examples are in almost every great institution in America. One hangs in the royal palace in Denmark, that of the late MAURICE FRANCIS EGAN, litterateur appointed Minister in accord with the tradition that America shall be represented in many cases by sons distinguished in the arts. The portrait of EDWIN HOWLAND BLASHFIELD, president, in the National Academy of Design, was conspicuous in its recent Centenary exhibition. THOMAS W. SLOCUM, former president, in the Harvard Club of New York City, JOHN BATES CLARKE in Columbia University, DR. HENRY VAN DYKE in the Princeton Club, New York, GEORGE A. PLIMPTON, LENOR F. LOREE, ELIHU ROOT, are other official portraits.

Private portraits by Ipsen include MISS ANNA LEACH, MRS. WILLIAM SLOANE, art patron of Norfolk, JUSTICE PARKER and MRS. PARKER, ARTHUR SCRIBNER, JOHN LANE, W. RUTHERFORD MEAD, and J. J. HAVERTY, who has done much for art in Atlanta. The artist's personal charm, his sympathetic understanding, is reflected in the portraits of his sitters, whom he seems to have found in their happier moments.

Cass Gilbert

PRESIDENT OF THE NATIONAL ACADEMY OF DESIGN

By Ernest L. Ipsen

R. HINTON PERRY

SOME of the old masters were equally good sculptors and painters, and today few artists resist the desire to try new mediums of expression, but not many go far in more than one. Roland Hinton Perry was trained as a painter, took up sculpture in order to round out his training and improve his painting, and went on to the triumph of a successful career and an established reputation as one of the leading American sculptors. He still does some sculpture, but is chiefly a portrait painter.

His principal works in sculpture are bas-reliefs of Sibyls in the Library of Congress and the famous "Fountain of Neptune" in front, a statue of Benjamin Rush, and the lions on the Connecticut Avenue Bridge, Washington; spandrels on the Dewey Arch, and a frieze for the New Amsterdam Theater, in New York; statue of Circe; "The Lion in Love"; the Langdon doors of the Buffalo Historical Society; statues of Gen. George S. Greene and Gen. Wadsworth at Gettysburg; a group for the New York State monument at Lookout Mountain, Tennessee, and New York State Memorial at Andersonville, Georgia; equestrian statue of Gen. John B. Castleman of Louisville, Kentucky; Gen. Curtis at Ogdensburg; and a statue, "Pennsylvania," finishing the dome of the Capitol at Harrisburg.

Perry was born in New York, and educated at a private school, and in art at the Ecole des Beaux-Arts, the Julien Academy and the Delacleuse Academy, in Paris; he was a pupil of Gérôme, Delance, Callot, Chapu and Puech. His portraits are characterized by portrayal of personality and by interesting backgrounds, some with sunny landscape or cloud-adorned sky in the fine tradition of the eighteenth century British school, as in the portraits of LT. WALTER HINTON, who piloted the NC-4, and MISS ELIZABETH B. CRISPIN.

There is an understanding portrait of THE ARTIST'S MOTHER; a SELF-PORTRAIT which escapes the intent stare of many such efforts; and portraits of A. J. DREXEL BIDDLE, JR.; EVE BALFOUR, the English actress; DELANCEY NICOLL; the REV. DR. HENRY DARLINGTON, rector of the Church of the Heavenly Rest; MISS HARRIET J. M. CAMAC of Philadelphia; the CHILDREN OF MRS. MARKOE ROBINSON; MME. MARIE JONNESCO; and MRS. JAMES H. SNOWDEN.

DORIS NILES

BY R. HINTON PERRY

DE WITT M. LOCKMAN

DE WITT M. LOCKMAN, N.A., was born in Brooklyn and taken as a small boy to Manhattan. In his studio hangs a horse's head in colored crayons, which he drew at the age of four. When nine years old he sent to the black and white exhibition at the National Academy of Design the head of a deer. He studied with James H. Beard and his son Harry drawing from casts from the age of seven to eight, and with Nelson Bickford painting from about his tenth to twelfth year, then with William Sartain until fourteen or fifteen. He first exhibited a painting when sixteen, THE VILLAGE ORACLE, at the National Academy, and for the next three or four years painted principally genre. On his first trip abroad at nineteen he copied pictures at The Hague, in London and Paris. A few years later his health failed somewhat, and he spent eight years in healthful outdoor pursuits in Connecticut. At about the age of thirty, restored in health, he seriously resumed painting, and made two trips abroad.

He has performed much disinterested service, as president of the National Association of Portrait Painters, on the National Academy council, in war in Naval Intelligence, and is now Academy librarian and painter member of the Art Commission of New York City.

Lockman has had the good fortune to paint many women of distinction like the subject of BLUE AND GOLD KIMONO in the Pennsylvania Academy, and of enigmatic personality like MADAME R., but none the less beautiful. These portraits are done with the same strong and sure technique which produces his portraits of men, such as that of STEPHEN PELL, the late painter SAMUEL MONTGOMERY ROOSEVELT, and ROBERT PATTERSON PERKINS, with a replica in the Harvard Club of New York City, the strong face simply painted.

The Panama Pacific Exposition silver medal was awarded for MISS D. Further portraits are MISS GLADYS OLCOTT with a police dog; the late RICHARD WILLIAMS and HARRY K. KNAPP in the Racquet Club, New York; JAMES R. MELLON and MRS. MELLON; HON. JOSEPHUS DANIELS; HON. LARZ ANDERSON and MRS. ANDERSON.

Mrs. H. B. Owsley

By De Witt M. Lockman

HENRY SALEM HUBBELL

HENRY SALEM HUBBELL, A.N.A., after a sound beginning at the Art Institute of Chicago, studied under Collin, Jean-Paul Laurens and Benjamin-Constant at the Julien Academy, and with Whistler. Laurens' first comment on seeing Hubbell's work was, "Now here is a man who will be a portrait painter." The pupil had other and quite definite intentions, but the master with his training and insight was a true prophet. Whistler also predicted for the young painter that some day "the world will know him as a colorist," and in his portraiture color is an outstanding characteristic. The technique of his art he owes mainly to Whistler. Twelve years Hubbell spent abroad in earnest preparation for his career, and then returned to America, where he has achieved success as a portrait painter.

His other works are in the field of genre and figure, in social scenes and the portrayal of varied types. The French government bought two of his pictures. William M. Chase bought his painting THE POET, a dreamy figure in a Paris café. LE COCHER was purchased by E. T. Stotesbury and presented to the Union League Club in Philadelphia; THE SAMOVAR was presented by Baron Rothschild to the art museum of Lille, France; Booth Tarkington owns the GOLD FISH; other pictures are in public and private collections in Paris, London and America, and many colleges and other institutions have his portraits. Some of the artist's marked successes have been portrayals of the evanescent charm of childhood and youth.

In his earlier work Hubbell was largely an exponent of the brilliant technique of the *premier coup* type of painting, but, believing that he had discovered that even in the hands of the greatest masters this method had definite and grave limitations in the delineation of the refinements of likeness, in his later work he has replaced the long stroke and the full-charged brush by a treatment of short strokes and broken color, which while loose and flexible yet permits of a more thorough-going search into the subtleties of personality and characterization. His work shows that it proceeds from enthusiasm, and it has grace and charm.

Ruth Bryan Owen

By Henry Salem Hubbell

ORLANDO ROULAND

ORLANDO ROULAND, born in Pleasant Ridge, Illinois, spent his boyhood in the Middle West, and became a newspaper worker and illustrator. In Milwaukee he saw an artist painting in a backyard sketches for a panorama of the Battle of Gettysburg, and was fascinated. He asked where one could learn to paint like that, and was told that Europe was the place because living was cheap, and that the little town of Weimar had a splendid academy.

Rouland and Weimar were equally delighted with each other. Here was an entire town devoted to the arts, with a local grand duke who paid the academy expenses, and maintained a court, to whose functions all artists were invited. A century had passed since the Pennsylvania lad Benjamin West was received with enthusiastic curiosity in Rome, but it was still current knowledge in Europe that all inhabitants of America were Indians. To the grand duke and his painters, musicians and writers here was a native, come all the way from America, with unsullied primitive talent. He received encouragement, a thorough knowledge of the mechanics of art, and conscientious development of his skill.

At the first annual exhibition of the Weimar Academy he won a gold medal, and as a result came a few pupils; his earnings, with portrait commissions and sale of occasional pictures, carried him along for three or four years. He painted in several countries in the summers, and then went to Paris, where he studied two years or so under Constant and Laurens at the Julien Academy.

Returning he landed in New York and has stayed there ever since. He taught for some years, at Teachers College of Columbia University and privately. He has painted varied subjects — mythological, figure, sketches of Marblehead and the beautiful doorway of his old house there—but mainly portraits, of so many well-known people that the reader has only to think of names and the answer is probably yes. His sound training is evident in his work; and this body of his art is animated by artistic life—the evidence of creative feeling which only an artist born, as is Rouland, puts forth.

SIGURD SKOU

PAINTING "THE LOBSTER KING"

BY ORLANDO ROULAND

CHARLES W. HAWTHORNE

CHARLES W. HAWTHORNE, N.A., was a down-East boy, who worked in a stained glass maker's in New York, went to night school, and studied subsequently at the National Academy of Design, the Art Students' League, under William M. Chase at Shinnecock, and in Holland and Italy.

He is represented by THE TROUSSEAU in the Metropolitan Museum, THE FAMILY in the Buffalo Fine Arts Academy, FISHERMAN'S WIFE in the Corcoran Art Gallery, MOTHER AND CHILD in the Syracuse Museum of Fine Arts, NET MENDER and GIRL IN WHITE, Rhode Island School of Design, Providence, VENETIAN GIRL, Worcester Art Museum, REFINING OIL, Detroit Institute of Arts, MADONNA OF THE FISHERMEN, City Museum, St. Louis, THE FLORIST'S DAUGHTER, Hackley Art Gallery, Muskegon, Michigan, LITTLE SYLVIA, Art Institute of Chicago, FISHER BOYS, Peabody Institute, Baltimore, PROVINCETOWN FISHERMAN and A PORTRAIT OF A LADY, Herron Art Institute, Indianapolis, and THE MOTHER, Museum of Fine Arts, Boston.

As an example of Hawthorne's present work ZYLPHA, recent portrait of a little girl, is interesting in color and in the physical surface of the paint. It is gently rough, like old glazed pottery, the "quaddels, wheals and pomphi," or slight beads, of the underpainting being somewhat smoothed over by the glaze. The artist has won numerous awards, among recent ones being the Carnegie prize at the National Academy of Design in 1924, and the medal of honor of the Concord Art Association, 1925.

Hawthorne is one of the best former pupils of Chase, and his remarks as chairman of the committee which presented the bust of Chase to New York University might well be applied to himself: "Representing the visible world was a joy to him; and his love was so strong and his belief so sure that they have found their way into his work. . . . The whole existence of a painter is seeking, is trying to apply the truth tomorrow that he has learned today; and after a lifetime of this seeking, this trying, this artistic integrity, he is crowned by a vision and an expression of beauty denied to others."

ARTHUR T. ALDIS

OF CHICAGO

BY CHARLES W. HAWTHORNE

HOWARD L. HILDEBRANDT

HOWARD L. HILDEBRANDT, N.A., is ideally fitted to paint portraits. His first advantage was that of being born in a small town, now part of Pittsburgh, where his natural interest in people stimulated the growth of his intimate knowledge of them. He attended the National Academy of Design in New York, the Julien Academy under Constant and Laurens in Paris, and was one of the small number of foreigners permitted regular enrollment as *élève* at the Ecole des Beaux-Arts.

Molten gold floating dusty residue is dull but unfailingly suggests the potential brilliance to be had when the metal is cooled and polished, and somewhat the same restrained and imaginative use of color is Hildebrandt's. Others' over-brilliant contrasting color has at once made its momentary effect and from then on begins to pall; numerous refined gradations beautifully combined as Hildebrandt uses them evoke a never-satiated expectation of discovering some new gratification of the æsthetic sense. Like Sargent he takes much pains with his backgrounds, considering them an exceedingly important part of the portrait.

Hildebrandt does occasional fishing scenes, one of which is in the Herron Art Gallery at Indianapolis, and water colors, a portrait in which medium won an American Water Color Society prize. He was awarded the Evans prize and first honor, Associated Artists of Pittsburgh, the Brown-Bigelow gold medal of the Allied Artists of America, and the purchase prize of the Salmagundi Club.

In oils he is represented in the Butler Art Institute of Youngstown by a painting THE SICILIAN BANDIT; in Pennsylvania State College by DR. JOHN M. THOMAS, president of Rutgers University; in New York in the Lotus Club, in the Engineers Club by a portrait of PROF. ARTHUR J. SWEET, and in the National Academy of Design by a SELF-PORTRAIT. He is fond of doing outdoor portraits, good examples of which are his paintings of BETTY MCKERNAN, ALICE WILLIAMS, MISS MORGAN of Worcester, H. B. THAYER, chairman of the board of the American Telephone and Telegraph Company, and its president WALTER S. GIFFORD. Among his happily conceived indoor portraits are the subject illustrated, and paintings of MRS. J. B. HAGIN and STEPHANY D'ESTE.

Mrs. Godfrey Freeman

By Howard L. Hildebrandt

EBEN F. COMINS

WHEN once looking at current painting with Eben F. Comins it struck the author, from his catholic enthusiasm and his keen elucidation, that here was a born teacher. He has in fact taught for thirty years or more, at the St. Paul School of Fine Arts, at Wellesley College, the Swain School of Design in New Bedford, and ten years in his own former studio in Boston. At the Panama Exposition in 1915 he received a gold medal for his contribution to the teaching of art. The methods of which he is creator, worked out from his experiences as pupil and teacher, are to be presented in a book.

Comins was born in Boston. He studied under Dr. Denman W. Ross of Harvard. He has exhibited in the Paris Salon and widely in the United States. His scope is large, including landscape, a series of genre "Commentaries on American Life," and fresco painting in the old manner. He perpetuated American youth as engaged in the World War. Comins has too firm a foundation of solid technical knowledge to fear the loss of it by trying something new, and he is an avid experimenter.

In his own living Comins shows his versatile spirit; in Washington he shares the winter life of the Capital, in East Gloucester that of the North Shore. In this summer studio, opening on a miniature bird sanctuary, he does much of his exploration in new fields and almost always some teaching. Delighted to see his friends, always bare-headed and bronzed, darting about the shore in his car or suavely receiving in his snug cottage studio—one wonders how he finds time to turn out so much good work.

He is sympathetic to the fresh viewpoint of the student, whose youth is his own greatest inspiration. "We must keep the door open for him," he says, and often adds, "I am proud to be associated with the youngster." A painter so fecund in method should produce work of interest in portraiture; and the portrait reproduced, with frame created and signed by the artist, serves to illustrate his vitality and fresh attack.

Miss Caroline Thompson

OF WASHINGTON

By Eben F. Comins

LOUIS BETTS

LOUIS BETTS, N.A., born in Little Rock, Arkansas, was taught by his father, who was a painter. At sixteen he did his first portrait, that of his violin master, in exchange for lessons. He was, however, a landscape painter until he was twenty-four. He then studied portrait painting at the Pennsylvania Academy for a year. The first Cresson scholarship permitted him to study two years abroad; he remained seven years in France, England and Holland, and in Spain and Italy, where he painted portraits in court circles. He is represented in the Art Institute of Chicago and elsewhere, and is a member of the National Institute of Arts and Letters.

The late John Lane, English publisher, once visited the Art Institute, and wrote, "The most live portrait in the exhibition is far and away LA VERNE W. NOYES, by Louis Betts. The skilful handling of hands is a characteristic of this strong artist. He probably belongs, though he may not know it, to the great traditional family of portrait painters, one of whom painted in the time of Henry VIII and Queen Elizabeth, and whose works may be seen in the National Gallery of London." He later called on the artist and gave him a copy of the Betts genealogy. An historic member of the family, ELIZABETH BETTS OF WORTHAM, the artist painted in the dress she wore as made by his wife after the description in old family letters; this painting won the first Altman prize of the National Academy in 1923, and is now in the Toledo Art Museum.

Betts has painted such subjects as EMERSON HOUGH, HAMLIN GARLAND, CARDINAL MUNDELEIN, WILLIAM O. GOODMAN, DRS. WILLIAM AND CHARLES MAYO, DR. GOODSPEED of the University of Chicago, the REV. JENKIN LLOYD JONES, and graceful groups of children. To the directness distinguishing American portraiture he joins a feeling for beauty of the whole which is rare. He insists on simple and beautiful costumes; and in some instances creates outdoor backgrounds, works of art in themselves, revealing the ability in landscape which is a part of his general artistic excellence.

CHILDREN OF MRS. WILLIAM LAIMBEER

BY LOUIS BETTS

HARRIET BLACKSTONE

HARRIET BLACKSTONE, descended from William Blackstone, idealist and solitary, who settled in Boston before its first group of inhabitants arrived, was born in New Hartford, N. Y., and studied in New York with Chase, at Pratt Institute, and in Paris at the Julien Academy. Her efforts resulted in the coveted acceptance of a painting by the Salon. On her return she settled in Chicago, becoming a member of the Chicago Society of Artists, the Arts Club, the Little Room and the Cordon Club. She has exhibited in Pittsburgh, Washington, Philadelphia, Chicago, and at the National Academy, in New York, where she now lives.

She is represented in the National Gallery, Washington, by SOLDAT DE CRIMÉE; in the John H. Vanderpoel Art Association, Chicago, by a head, DUTCH BABY; in the Vincennes Art Museum by THE JAPANESE PRINTS; by a LADY IN BLUE in the E. H. Young Memorial Museum, Golden Gate Park, San Francisco; in the Chicago Association of Commerce by PRESIDENT COMPTON; and in many schools and colleges. Among her portraits are MAN WITH A CANE, a much-exhibited portrait of James Edwin Miller; AMELITA GALLI-CURCI as Violetta in "La Traviata"; MRS. F. D. UNDERWOOD; the young son of Mr. Ernest Angell; KATHERINE RUTH HAYMAN, composer; and MRS. EDWARD GAY, wife of the celebrated landscape painter.

Harriet Blackstone's painting is founded on her inheritance and character; absolute integrity dwells in her personality and in her work. She has been styled a classicist painter. The results of the last six years, devoted to a philosophical and laborious working out of the best that is in her, are portraits fresh in color and live in handling, and ideal heads and figures, some on mahogany panels, which have the poetic and spiritual qualities tried for by the modernist school, with the greater strength of solid traditional foundation. Smooth and beautiful in surface, they show that the most painstaking technique can produce delicate elusiveness. Part only of her portraiture is done in this later manner, but it is one of great promise if portraits are to be, as they should be, outstanding works of art.

Amelita Galli-Curci

By Harriet Blackstone

KARL ANDERSON

KARL ANDERSON, N.A., was born in an improvident family wandering from one small town to another in Ohio, the son of a Southerner of Scotch-Irish parentage and a mother of Austrian descent; he is a brother of Sherwood Anderson, the author. At thirteen Karl was apprenticed, like the early American painter Charles Willson Peale, to learn the trade of harness-making.

Many men of genius seem unconsciously to rise like coral buds from the meaningless husks of the lives of others whose only achievement has been to serve as the foundation of a greater career. A village portrait artist taught Anderson the use of crayons. The village artist gave up the struggle against the photograph and became a house-painter; his pupil has become one of the foremost figure and portrait painters of America.

By lowly potboiling jobs Anderson rose eventually to illustration. "All our old town soon began to be proud of him," writes Sherwood Anderson. "When drawings he had made appeared in the magazines we younger brothers carried them around in our pockets, in order that we might brag and strut before the other boys, because he was our brother."

Always helping to support and educate the younger children, Anderson at last sent himself to Paris and Holland, and in 1910 to Madrid, studying and copying works by Velasquez, and again to France, where he painted THE IDLERS, purchased by the Art Institute of Chicago the following year. Mr. Charles G. Dawes, later Vice-President of the United States, gave him several commissions, and helped him to decide to dedicate himself henceforth to painting.

Early study in likeness, draughtsmanship as developed by his years of work in black and white, the poetic creation shown in his dreamy genre painting—all these hover in the atmosphere and enrich the results of Anderson's portraiture. Rare taste and fragrant beauty have been said to characterize his work. His own simple comment is: "Whether this is true or not, it is the fragrance of the invisible beauty of life that I should like to express."

Anita Loos

By Karl Anderson

ELLEN EMMET RAND

ELLEN EMMET RAND, A.N.A., was born in San Francisco, the great-great-granddaughter of Thomas Emmet, exile from Ireland in 1894, who came to America. She is one of five distinguished women painters in this generation of a remarkable family; the others are her sister, Leslie Emmet, and her cousins, Lydia Field Emmet, Rosina Emmet Sherwood, and Jane Emmet de Glehn. She began study as a very young girl under William M. Chase and Robert Reid and at the Art Students' League in New York. She spent three years abroad, first in London under the influence of Sargent, and then in Paris with Frederick MacMonnies (not only a sculptor but a brilliant painter), where she painted from the nude month after month. She has studios in New York at the top of an apartment house near the East River and at her home, "Hamlet Hill Farm," Salisbury, Connecticut, in the Berkshire Hills. She frequently paints a portrait outdoors.

One of her most exhibited recent portraits is that of HON. DONALD T. WARNER, which received a gold medal at the Pennsylvania Academy in 1922. It is thinly painted on rough canvas, and with this texture and the lack of sheen there is nothing to make one think of paint, and the illusion of actual presence is felt. Others are PAUL TUCKERMAN; MISS FRANCES ALGER; ROBERT W. DE FOREST; MISS SOPHIE BORIE in subdued tones; PENELOPE, an unusual portrait of a baby in her cradle, with her mother knitting beside her silhouetted against a figured hanging drapery; MRS. FRANCIS BEHN RIGGS, owned by Mrs. Harold F. Hadden; and FREDERICK MACMONNIES, the teacher to whom she was commended by the late Stanford White.

She is represented in the Harvard Club, New York, by PETER BUTLER OLNEY, the face full of quiet interest, the hands characteristic in pose and well executed, and FRANCIS ORMOND FRENCH, a competent piece of painting done when the artist was Miss Ellen G. Emmet. In the Metropolitan Museum of Art in New York are her portraits of the late eminent sculptor AUGUSTUS SAINT-GAUDENS, a beautiful arrangement in browns, and BENJAMIN ALTMAN.

Hon. Donald T. Warner

By Ellen Emmet Rand

JOHN C. JOHANSEN

THE principal record in art of the events of the World War is Johansen's SIGNING THE PEACE TREATY, 1919, in the National Gallery of Art, Washington. It was a most difficult task, nobly accomplished. The artist was also chosen to execute four portraits, of FIELD MARSHAL HAIG, MARSHAL JOFFRE, PREMIER ORLANDO of Italy, with a dim background depicting the glories of the Roman legions, and GENERAL DIAZ.

John C. Johansen, N.A., is a remarkably competent painter, principally given to portraits and interiors, with some landscape. He was born in Copenhagen, Denmark, and came to this country as an infant. He studied at the Art Institute of Chicago, at the Julien Academy in Paris, and with Duveneck in Cincinnati. He has been for some years an instructor in the Art Students' League in New York.

Among numerous institutions which own his paintings are the National Gallery of Santiago, Chile; the University of Chicago, Art Institute, and Union League Club, Chicago; the Pennsylvania Academy of the Fine Arts; Proteus Club, Des Moines; University of Wisconsin; Terre Haute State Normal School; and Conservative Club, Glasgow, Scotland. In the Metropolitan Museum of Art in New York is INTERIOR, EVENING. THE ARTIST'S FAMILY, much admired, was purchased by the Corcoran Art Gallery.

Johansen's portrait of the landscape painter JONAS LIE in the National Academy of Design in New York has marked spirituality. He has also painted MRS. MARSHALL WEST; MRS. GERALDINE ARNOLD; HON. JAMES W. GOOD in the Capitol, Washington, D.C.; G. H. PIPER; JAMES HOWARD KEHLER; MISS NOLAND, head of Foxcroft School in Virginia; MRS. ALEXANDER STEWART; and DR. WILLIAM H. PARK in the new Academy of Medicine, New York.

Johansen's interiors with figures have been largely bought by museums. Among the most valuable paintings handed down from our past are the few which show a room in which the subject lived. Johansen's greatest contribution to the future can and should be the portrait group of the members of the family busy with quiet pursuits in a living room, a real portrait of that multiple personality — human, social, material and spiritual—the home.

Robert W. de Forest

PRESIDENT OF THE METROPOLITAN MUSEUM OF ART
AND OF THE AMERICAN FEDERATION OF ARTS

By John C. Johansen

CECIL CLARK DAVIS

CECIL CLARK DAVIS was born in Chicago. She painted from the age of sixteen or earlier, and has for the most part taught herself. She studied for three months at the Art Institute of Chicago, and received helpful criticism from Sargent and other painter friends. She became the first wife of the late Richard Harding Davis (she was the recipient of the engagement ring sent from Europe by messenger), and painted in various parts of the world when she accompanied her husband to wars and other scenes of action. Their summers were usually spent at Marion, Massachusetts, where she painted and her author husband sketched. Her summer home at Marion still claims her, and she has her winter studio in New York.

Her milieu includes persons who are doing worthwhile things, and her work is admired by the leading painters. She is a member of the Chicago Society of Artists, the Arts Club of Chicago, the Colony Club, the National Association of Women Painters and Sculptors, and the Grand Central Art Galleries in New York. She won the portrait prize of the Chicago Municipal Art League in 1918, the gold medal of the Salon of Rio de Janeiro with a portrait of MRS. A. T. STEWART in 1920, the gold medal of the Art Club of Philadelphia in 1925, and the portrait prize of the National Association of Women Painters and Sculptors in 1926.

The portrait illustrated is a striking and satisfactory portrayal of an unusual woman, descendant of one of the pretty subjects in the masterpiece "The Hours" of the early American miniaturist Malbone, and of Russell Sturgis, friend and patron of Gilbert Stuart and three times painted by him. CAPTAIN LORD CARNEGIE, Paris, 1921, is a tremendously tall figure of a member of the tallest race in the world, in dress uniform with sword. Other subjects are MOLLA MALLORY, MISS MARJORIE CLEMMENS, DR. FOSTER KENNEDY, JOAN D'AVIGDON, a young girl as a falconer; MRS. ALFRED MCINTYRE, in which a small distant landscape gives the figure heroic scale; MRS. WALTER DAMROSCH, and THERESE D'HENNESDAEL, in ancient costume, with coat of arms. They all show Cecil Clark Davis' sure feeling for design.

Mrs. Armitage Whitman

By Cecil Clark Davis

EDMUND GREACEN

EDMUND GREACEN, A.N.A., graduated from New York University in his native city of New York, entered his father's business against his inclinations, and, after a year or so, left to study art at the Chase School. This was followed by study in France, Spain and Holland, with the influence of the French impressionists strong. In Giverny, haunt of Monet, Greacen lived and painted for several years. The result of his training was at first the usual conventional broad treatment with sharp contrasts. Before long, however, he attained a very individual style, with faint suggestions of Whistler, George Fuller and the Frenchman Eugéne Carriére, but distinctly his own development. He uses a simple palette of the primary colors and no black.

Greacen's activity has been large in artist organizations. He participated in founding the League of American Artists and the Grand Central Art Galleries. Four years ago he organized the Grand Central School of Art, now one of the largest and most successful in the country, of which he is president.

In private collections and museums Greacen is represented chiefly by figure paintings of young women and some landscape; his pictures THE LADY IN BLUE and SIDONIE are in the Butler Art Institute, HUDSON RIVER TWILIGHT and IDLE HOURS in the Newark Museum, THE FEATHER FAN in the National Arts Club, New York.

For portraiture his methods offer something really original, but based on the soundest idea—character and individuality shown by mass, without diverting the attention to detail. His portraits have been mainly of women; but it is to be hoped that he will do many of men, because the marked modelling of men's faces and the less significance of surface detail would afford an appropriate field for his style. Greacen, curiously, regards himself as a realist. His method is direct painting. The poetic quality of his work depends on his use of muffled color, stimulating the imagination to supply what is suggested. And, as everyone knows, the pictures seen by the mind are more vivid than any reduced to commonplace fact by the physical eye.

PEGGY

BY EDMUND GREACEN

JOSEPH CUMMINGS CHASE

JOSEPH CUMMINGS CHASE is a vigorous son of Maine with the healthy attitude of the old masters, an enthusiastic delight in doing each job well. He studied at the Pratt Institute, the Pennsylvania Academy of the Fine Arts, and in Paris at the Julien Academy under Laurens. He exhibited in the Paris Salon.

Chase has painted hundreds of portraits, both complete canvases and what he calls, too modestly, sketch portraits, for though rapidly executed they lack only an elaborate background. Even in the hundred and forty-two paintings of generals and soldier heroes of the World War done under trying conditions, often at the front, and of which fifty are in the National Gallery at Washington, there is splendid execution. Chase's father was a notable mathematician, and the son has written a book on design and taught the subject for years. It is therefore natural that design and rhythm are strongly felt in his work.

Few artists have left for posterity a more human record than will be found in Chase's book on a painter's career. "Just why a sitter often talks about religion I do not know," says Chase, "unless it is because he feels that he is being looked into with psychoanalytic eyes. Schwab was an easy sitter, talking about a great variety of things. Hoover, on the first occasion, was the most nervous subject I ever had. Helen Wills asked endless questions about art education, for she is bent on an art career. Her mouth and eyebrows show high-minded bravery. General Pershing chatted about the Latin Quarter. Norma Talmadge told me about her parents, her childhood and her public. Borah told me of the long hours he spent daily in preparation for his work in the Senate. Morgenthau talked about himself."

Among portraits by Chase are those of THEODORE ROOSEVELT, WARREN G. HARDING, PROFESSOR GEORGE F. CANFIELD, for Columbia University, JAMES T. POWERS as Bob Acres in "The Rivals," JUNIUS SPENCER MORGAN, SIR HENRY W. THORNTON. Chase greatly admires Frans Hals, and despite his trim modern appearance it requires little imagination to see him in doublet and ruff painting courtiers.

Alexander Buell Trowbridge, Jr.

By Joseph Cummings Chase

JEAN MacLANE

MISS JEAN MacLANE, N.A., attained fame before her marriage to the painter John C. Johansen, and has retained her maiden name and her markedly individual style in painting. She lives and paints in New York, and in the summer at Stockbridge, Massachusetts, the house and the studio, which is a separate building, on high land in a beautiful region, commanding a sweeping view of the surrounding Berkshire Hills.

She was born in Chicago, her family being from the East. She studied at the Art Institute of Chicago, obtaining a strong foundation under Frank Duveneck, and in Paris. Her prizes include two medals at the St. Louis Exposition, first prize of the International Art League in Paris, the Elling and Burgess prizes in New York, and a silver medal at the International Exposition in Buenos Ayres.

MOTHER AND CHILD was awarded the Shaw prize of the National Academy of Design. The GIRL IN GREEN, an early beautiful outdoor composition with distant land and sky background, was reproduced in both Century and the predecessor of the American Magazine of Art, and shown widely in a circulating exhibition of the American Federation of Arts. MRS. JOHN HENRY HAMMOND AND DAUGHTER RACHEL was awarded a prize at the National Academy show in 1912. It is clever in presenting with few elements of background the formality or touch of the ceremonial proper to certain permanent portraits, and a quiet dignity on the part of the mother with perfect nonchalance on the part of the little girl.

Jean MacLane has a portrait of HON. BRAND WHITLOCK in the Toledo Museum of Art, and other portraits in several museums. She was sent abroad by the war-time National Art Committee, the late Hon. Henry White, chairman, to paint for the National Gallery three figures of the World War, ELIZABETH, QUEEN OF THE BELGIANS, PREMIER HUGHES OF AUSTRALIA, and PREMIER VENIZELOS OF GREECE. The artist respects the limitations of her medium. Her portraits, while striking, are intimate; one feels that they are made to grace a home and to be enjoyed by the family and privileged friends.

THE MARKLE BOYS

BY JEAN MACLANE

HENRY R. RITTENBERG

HENRY R. RITTENBERG, N.A., was born in Libau, Russia, and came to this country as a boy. He won at the Northeast Manual Training School in Philadelphia a scholarship at the Pennsylvania Academy of the Fine Arts, studying with the late William M. Chase, of whose classes he was the monitor, and whose aid he enlisted in his advancement. Through this and his hard work Rittenberg obtained the opportunity to travel in Germany, but as he had but seventeen dollars a wealthy brewer gave him two hundred, and with this amount he embarked. He studied at the Bavarian Academy in Munich.

Upon his return to this country Rittenberg began his life career as a painter, and ten years ago moved to New York. He has exhibited in leading shows and won several prizes. His work is varied both in technique and subject, including interiors, and canvases in still life, characterized by freshness and spontaneity.

With his thorough all-round training as an artist Rittenberg is not merely a face-painter, but carries each portrait to a satisfying completion as to accessories, using the same competent execution in whatever materials of ladies' gowns, jewels, furs, furniture, and upholstery fabrics may be employed in the composition, as in portraying the differing texture of children's peach-bloom cheeks and the character-marked faces of adults.

Rittenberg's admiration for his master is reverent. Frequently artists are separated into those who excel in craftsmanship and those who are strongest in emotional quality. Rittenberg points out a third type of painter, he who with warm feeling and sound technique combines the gift of *élan* due to supreme mastery; he believes that such a painter is truly great, and that such was Chase.

Portraits of JAMES W. ELLSWORTH, capitalist; F. HOPKINSON SMITH; LANGDON ELWELL MITCHELL, playwright; ELLIOTT DAINGERFIELD, painter; the late CHARLES HENRY KEYES, president of Skidmore College; CAROLINE AUGUSTA, in the Butler Art Institute, Youngstown; and an interior, in the Kalamazoo Art Institute, are among Rittenberg's notable works.

My Daughter

By Henry R. Rittenberg

RAYMOND P. R. NEILSON

IT IS a shock to learn that many artists hate to paint pretty women. The reason is often either honest inability to paint faces whose individuality is marked softly and not by beards or furrows, or a fear of doing a painting which might be thought pretty. Raymond Perry Rodgers Neilson, A.N.A., has the skill and the interest, and believes, as the world has for ages, that a beautiful woman needs no excuse as a subject for art.

Born in New York and educated at Brooklyn Polytechnic Institute, Neilson entered the United States Naval Academy at Annapolis, where he was a boxer, on the track team, and captain of the fencing team. In spite of escapades which included a midnight bombardment of the portraits in the great hall, he graduated, and spent two years at sea. He then resigned, and studied painting as a pupil of the Art Students' League and of Chase in New York, and of Laurens, Lucien Simon and Richard Miller in Paris. When the United States entered the World War he of course went back into the navy, serving as aide to Admiral Sims and liaison officer with Admiral Wemyss in the European zone; and it is to be regretted that he had no opportunity even to think of painting.

Returning to private life he resumed painting, taught at the Art Students' League, and is now instructor in life classes at the National Academy of Design. He is an outdoor man, and finds time amid a large volume of work for riding, sailing and other sports. He has done some still-life, notably flowers, and figure subjects, many of his paintings of models appearing in national advertising. His great gift is portraiture, examples including MRS. ANDERSON DANA, MRS. JAMES PARK, MRS. D. STEWART IGLEHART, MRS. PHILIP CHANCELLOR, MRS. J. H. ALEXANDRE, JR., MRS. DARRAGH A. PARK and MRS. CHARLES M. FAIR.

Among men he has painted JOHN K. MILLS, W. A. HAZARD, for many years chairman of the Polo Committee, WILLIAM B. BOLTON, and S. S. PIERCE of Boston. He is a member of the Century Club, and received silver medals in the Paris Salon of 1914 and at the Panama Pacific Exposition. The French government purchased his portrait THE BLACK HAT for the Luxembourg Museum.

Mrs. Phillip M. Plant

By Raymond P. R. Neilson

LESLIE P. THOMPSON

LESLIE P. THOMPSON, A.N.A., Boston painter, was born in Medford, Massachusetts, and was a pupil of Tarbell at the School of the Museum of Fine Arts, and painted in the galleries of Europe. He is in charge of the instruction in portrait painting in the School of the Museum.

Young in appearance, he is one of the most interesting exponents of the school of indirect painting. Following the method already centuries old when it was used by Stuart, he begins his portrait with a direct painting of the principal masses of light and shadow, in two or three simple colors. On top of this, instead of glazing, he paints over repeatedly, refining his surface to a close resemblance to reality and a high degree of finish. The final stage is chiefly of interest because where others present, for example, the smooth pink cheek of a young face as an area of fairly unified warm color spreading out to whiter flesh tones, Thompson's similar area is made up of myriads of minute contrasting warm and cool notes, producing a liveness of flesh which is most pleasing.

Thompson could probably say of his works with truth, as did Copley of his portraits, that "they are generally good in proportion to the time allowed for their execution." That he is not a slave to his method is shown by certain of his portraits such as DR. JOHN CUNNINGHAM, the surface painted almost as loosely as the usual current work, but with the solidity which competent underpainting gives. He has indeed completed portraits in a week, which those whose taste is for evident brush work would doubtless even prefer. His best works seem, however, to be portraits of subjects whose slightly greater patience is rewarded by the maximum effort and care which is his delight.

Thompson is the recipient of several prizes, including the Stotesbury prize, Pennsylvania Academy, 1927. He is a modest and pleasant man, whose favorite extramural activities are fishing and hunting. He has painted many landscapes, and admirable still-life and interiors with figure. His chief painting is of portraits; two outstanding examples, from among many, are those of TARRANT KING of Milton and MRS. EDWARD STORROW.

Miss Doris Thompson

By Leslie P. Thompson

WILFORD S. CONROW

THERE is no estimating the value to the artist of being, as is Conrow, an all-round man. He is one of the few painters who are college graduates, and one of fewer still who have had the advantage of the impacts of business training. After Princeton, and a year at the New York School of Art, he was secretary and director of a family wholesale paper business for eight years. Then Paris, at the Academie Julien and study under Laurens, Morisset and P. Tudor-Hart. The World War interrupted his even progress, and after attending the first training camp at Plattsburg he was commissioned in the engineer corps of the army, assigned to camouflage work and sent to France with the A. E. F.

Among Conrow's portraits are those of Dr. Gustavus Augustus Eisen, author of "The Great Chalice of Antioch," done for presentation to the University of Upsala, Sweden, a clever study of the intellectual man sunk in a great chair of marvellous coppery brown; William Henry Goodyear, curator of the department of fine arts, at the Brooklyn Museum; Dr. Charles Cuthbert Hall and Dean Charles R. Gillette at Union Theological Seminary, New York; Charles E. Pellew, Seventh Viscount Exmouth; Governor J. Franklin Fort in the State House at Trenton; Howard Crosby Butler, Princeton University; William Healey Dall of the Smithsonian Institution, in the Cosmos Club, Washington, with a brilliantly conceived background.

B. Walker Peterson, president of the Ohio Valley General Hospital at Wheeling, was commissioned for the usual depressing hospital waiting room, inappropriate to the warm-hearted, kindly man perpetuated. Conrow suggested remodelling the interior, made the initial drawings, the architect cooperated, and the result was a warm Gothic interior with a friendly fireplace and a flat arched niche above for the portrait—a perfectly planned setting.

In Conrow's portraits one sees here solid tones smoothly flowed on, and there a simple gray or brown which when looked at closely will be found to be a veritable tapestry or mosaic of many-colored bits. In painting a beautiful woman Conrow has a knack of bringing to the surface the elusive personality which is her great attraction.

Anne Mallet

By Wilford S. Conrow

EUGENE SPEICHER

EUGENE E. SPEICHER, N.A., knew from the first that he was to follow painting as a profession, and studied in his native city of Buffalo at evening classes of the Albright Art School, obtained a scholarship for the life class, and there won a scholarship in the Art Students' League and came to New York. The following year he studied under Robert Henri, "who gave me confidence," he writes, "and great stimulation for which I will be forever grateful." The same year, when twenty-four, he painted his first commission, a portrait of HENRY MILLS ALDEN, editor of Harper's. Abroad he devoted himself to work, and study of Velasquez, Frans Hals, Holbein and Gainsborough in the galleries of England, France, Holland, Belgium, Germany, Italy and Spain in 1910, and again traveled in France and Italy in 1926.

He is also a landscape painter, represented, for instance, in the Metropolitan Museum by MORNING LIGHT, a spring landscape of level fields and rolling hills beyond. His principal work is portraiture, examples including MLLE. JEANE BALZAC; MARY WILKINS FREEMAN of Metuchen, N. J.; MISS KATHERINE CORNELL in the Albright Gallery; CHARLES DANA GIBSON; MRS. GIBSON; GEORGE CRILE, famous surgeon of Cleveland, in the College of Physicians and Surgeons, Chicago; EDWIN A. ALDERMAN, president, in the University of Virginia; THE HUNTER, which received one of the numerous prizes he has won. The latter are some of his portraits of men which have attained notice, but women are his specialty. Of MISS HELEN APPLETON, which won a prize in 1911, Mr. Forbes Watson wrote, "The Academy has given its prestige to a work of art which deserves it, and helped not only to establish a young painter of promise but also to justify its own importance."

Speicher writes, "I cannot subscribe to the idea of destroying the museums to bring about uniqueness; I desire to be in the stream of tradition." His work is autobiographic, "and registers what appreciation and understanding of life I have." Hence "continual enrichment of my life is of great concern to me." His is admirable painting, with the unseizable quality left by the born artist.

Courtesy of the Metropolitan Museum of Art

POLLY

BY EUGENE SPEICHER

WAYMAN ADAMS

VIVID life is the salient characteristic of portraits by Wayman Adams, N.A. He catches and records before it is gone the illuminating glance, manner of pose or characteristic act which is of the essence of personality. He has always had speed and precision from the beginning, when he commenced study in Indianapolis at the Herron Art Institute and, like Gilbert Stuart, he does not hesitate to do a portrait two or three times to make sure of the result at which he aims.

Adams' achievements include genre. After studying with William M. Chase in Florence he went, in 1912, to Spain with Robert Henri, and beside studying Velasquez made many sketches of the life of the Spanish people. Other series record the people of Chinatown in San Francisco, and the life of New Orleans. Among his awards are the Logan medal, with $1500, Art Institute of Chicago, 1912, for the portrait illustrated; Greenough memorial prize, Newport, 1925; medal of the Sesquicentennial Exposition, 1926; first Altman prize of the National Academy, 1926.

In Adams' portraits the sitter himself is the main factor; accessories are little employed—a cigarette in his portrait of PROF. ALEXANDER ERNESTINOFF, shown after the War in the Luxembourg; a desk with papers and a Chinese figurine in the portrait of the dramatic critic OLIVER SAYLOR; a walking-stick in his well-known portrait of BOOTH TARKINGTON. Several portraits of the late JOSEPH PENNELL, stirring figure in American art, one in the Art Institute of Chicago, illustrated here; and two of the painter JOHN MCCLURE HAMILTON, rank among his best works. In the Los Angeles Museum is PRESIDENT HARRISON; in the Herron Art Institute CHARLES DENNIS. The artist has painted COL. E. M. HOUSE, LEOPOLD AUER, AGNES REPPLIER, MRS. NICHOLAS LONGWORTH.

Adams has done some notable group portraits: that of IRVIN S. COBB AND HIS DAUGHTER; THE CONSPIRACY, which shows Pennell, Hamilton and Charles Burns in intimate discussion on the steps of a Philadelphia building; and THE ART JURY, a group of four of Adams' first teachers in Indiana. In this difficult field, as in single portraits, Adams excels.

Courtesy of Art Institute of Chicago

Joseph Pennell

By Wayman Adams

WALTER TITTLE

WALTER TITTLE was born in Ohio of American stock, and a Yankee quickness of eye, hand and brain adds flavor to his work. Beside portraiture in oil he essays the art of etched portraits. In 1920–21 he made an Arms Conference Memorial Portfolio of dry point portraits of the statesmen taking part—one of the most complete artistic records of an historical event. Other dry points are of Mrs. Joseph Frelinghuysen, Viscountess Astor, M.P., Mrs. Edward S. Harkness, Herbert Lee Pratt, Sir Joseph Duveen. He has also done in lithograph Lord Balfour and forty portraits of leading literary men in Great Britain. He exhibited in Paris, three times in London, and is represented in the British Museum, South Kensington Museum, and Cambridge.

Tittle's further notable activity, beyond portrait painting, is a lively journalism, on art and people. Beside three books he has written numerous articles regarding celebrated men and women, illustrated by portrait drawings or full portraits. Conrad, who became the artist's firm friend, said during a sitting, "Artists have a way of smoothing me out and making me look too nice and polite. Paint me to look as I am—an old pirate, with hooded eyes, like a snake. You laugh? Well, I was virtually a pirate once. I commanded that filibustering ship in 'The Arrow of Gold,' you know, and was nearly captured many times."

Tittle had tremendous fun painting BERNARD SHAW. One of the portraits showed the kindly Shaw of everyday life, and the other the mischievous Shavian sparkle. "Ah," said Shaw, "here you are painting my reputation." Tittle's portraits on canvas include those of A. CHESTER BEATTY, noted British art collector; MRS. MARIA KAUFFMAN; JAMES WEBB, in the Masonic Temple, Springfield, Ohio; and JOSEPH SWEETMAN AMES, dean, in Johns Hopkins University.

Tittle studied painting under the late William M. Chase in New York. Keenly alive both to the work of the old masters whom he has studied abroad and to the best current influences, Tittle is the true artist in that he continually strives, adding to a sound ability in drawing an increasingly fresher use of color and a richer technique.

JOSEPH CONRAD

BY WALTER TITTLE

MARGARET FITZHUGH BROWNE

MARGARET FITZHUGH BROWNE, born in Boston, where she has a studio, was a pupil of Joseph De Camp, one of the best portrait painters of the period just closed. Young and attractive, with sufficient years of experience in painting, aided by teaching, to define her ideas, she aims to reduce her subject to the simplest planes and works with a limited palette, thus attaining the much desired force without crudeness, as in THE OLD FARMER'S ALMANAC, a countryman in shirt sleeves reading by a lamp in the comfort of the kitchen, posed by a farmer who lives near the artist's summer studio in Annisquam, an attractive part of Gloucester, Massachusetts.

The artist is fertile in such figure subjects with a theme. One of these, THE CHESS PLAYER, was purchased by the Springfield, Illinois, Art Association. THE ART STUDENTS, a boy and girl looking at a painting in an exhibition, puts a deal of feeling into a simple design. The artist's subjects of this kind have developed her flair for the human and pictorial qualities in her portraiture, qualities which the layman rightly feels should be associated with technical competence.

Among her portraits illustrating these qualities is that of HENRY A. WISE WOOD of New York and the North Shore. Other notable examples are the portraits of MRS. HENRY A. WISE WOOD, MICHAEL DRISCOLL, MRS. GEORGE L. HUNTRESS, a portrait notable for line; SENATOR BORAH, MISS ELEANOR SATTERLEE, EDMUND D. COOK, JR., with blue, gray and deep brown combined in a smoothly finished surface; MISS MARY HICKEY AND GAMECOCK ROVER (an airedale), MRS. GARDINER ASPINWALL, BOBBY JONES, commissioned by the City of Atlanta; and SCOTT HUDSON, in the Atlanta Athletic Club.

In 1927 the unusual action was taken of sending an American young woman artist over to paint the King of Spain, for the New York Yacht Club. It was as a yachtsman that Margaret Fitzhugh Browne painted him, a democratic relief from the bedecked person of a king as usually seen on canvas. They both enjoyed the experience immensely, and the result, reproduced here, is one of the artist's finest works.

Alfonso XIII

By Margaret Fitzhugh Browne

GEORGE LAURENCE NELSON

GEORGE LAURENCE NELSON was born in New Rochelle, N. Y., son of parents who were both artists, his father having been a founder of the Salmagundi Club and Art Students' League. While in high school at Buffalo he attended the Buffalo Art Students' League. At seventeen he went to New York and studied at the Art Students' League and at the National Academy of Design, becoming an instructor in the Academy at twenty-one. He teaches there at present. A year or two later he opened a studio and plunged into portraiture with success from the start. After two years of painting Nelson went to Europe and studied with Laurens in Paris. He spent three years abroad, traveling in Italy, Spain, where he copied a full-length portrait by Velasquez, in France, Holland, Belgium and England.

In restrained color and a certain use of soft outlines where required Nelson approaches the modernist school, to whose efforts he also gives credit for the general tendency in present painting, including his own, toward a higher key. But he has neither lost, nor does he pretend never to have had, draughtsmanship as a native ability developed by training.

Nelson paints portraits in oil principally, still-life and occasional landscapes as a diversion; and in water color portraits, and some interiors inspired by his summer home at Kent, Connecticut, nestling among the beautiful Litchfield hills. He has painted murals, notably those in the Plattsburg Normal School, and in Public School 55 in New York.

One of Nelson's portraits is of FRANK E. KIRBY, naval architect, who employed Mr. Henry Ford as a young man; others are ROSE ELEANOR DEMMON, owned by Mr. David Heineman, once comptroller of Detroit, and an art collector; WINIFRED HEATH; HOWARD TOWNSEND, art patron; MURIEL RICHARDS, owned by the subject's grandfather, Mr. Jules S. Bache, who has a notable collection; MRS. ALLISON WRIGHT POST; W. W. HOPPIN and MRS. HOPPIN; and in the National Academy four portraits, including GUY C. WIGGINS. This in 1919 and a later portrait in 1928 each won the Dunham prize, Connecticut Fine Arts Academy. An interior with figure received the 1921 National Academy Isidor gold medal.

MRS. NELSON

BY GEORGE LAURENCE NELSON

GEROME BRUSH

GEROME BRUSH was born in New York, at Broadway and 45th Street, at the site of the Hotel Claridge, during a blizzard. He was brought up to be a painter, and given a thorough all-round training by his father, George de Forest Brush, whom he served for some time as assistant; and he received instruction and criticism also from the late Abbott Thayer. At the age of twelve he was apprenticed as a marble cutter in the studio of Meade in Florence, and has spent off and on fifteen years in Europe, for the most part painting. There was an interval when he devoted himself to sculpture; and during the World War he invented a system of camouflage which was used to protect shipping and later adopted for government use. In painting, beside portraits, he is doing some murals.

It is, however, in portrait painting that his chief work is done. The author remarked that he had noticed some change in his methods. "Oh, I'm always changing," he answered. "I think," he added, "that I'm doing better; I don't know. At any rate, I get more excited about it." "How do you feel about the great trial of the portrait painter—exactness of likeness?" "Why, that is the *whole* thing! No matter how good a portrait is considered to be as art, if it isn't a likeness it isn't a success."

Two of Gerome Brush's recent portraits are those of MRS. GRAHAM BROOKS and F. MURRAY FORBES. The WIFE OF THE ARTIST is a small portrait on wood, not only beautiful but instinct with the very spirit of feminine sweetness and dignity. It makes one wish that patrons would abandon the idea of paying for yardage, and let painters work on a scale more suitable to our minuscule dwellings. The method of Gerome Brush is in general that of indirect painting, found in a major share of great art. He is a pleasant appearing young man with a winning personality. These facts are of small importance beside the touch of genius apparent in his work.

THE ARTIST'S WIFE

BY GEROME BRUSH

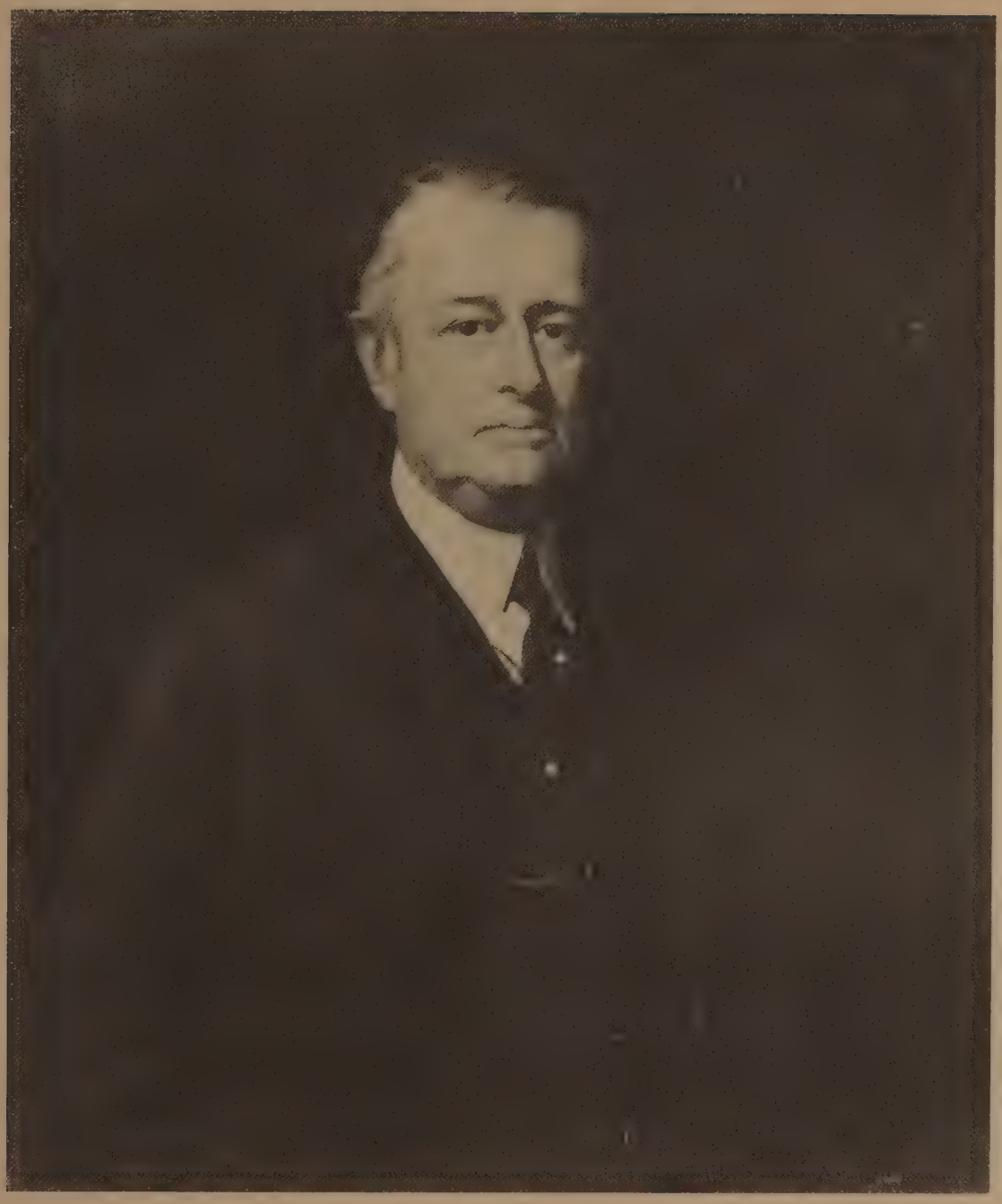
LEOPOLD SEYFFERT

LEOPOLD G. SEYFFERT, A.N.A., said not long ago of THE BLUE-EYED DUTCHMAN, painted with broad strokes, "That is what I would see in all my work. It has strength, character, color and everything that makes a real picture." He is a brilliant exponent of the school of *premier coup* painting. His portrait of FRANK G. LOGAN, in the Art Institute of Chicago, which won the Logan and Hearst prizes, is painted in that manner, very simply and directly, but more smoothly, and when one comes to a portrait of a very pretty woman like that of MISS DUANE VAN VECHTEN of Chicago the refinement is greater with no loss of strength. This is also true of his latest self-portrait, in a brown suit, and that of his friend FRITZ KREISLER, the latter with practically no background except a swipe of shadow.

DICKIE and PETER, the artist's sons, are attractive boy portraits, with an odd use of distant Swiss mountains as background, filling the small canvas. Seyffert has also painted WALTER JENNINGS of New York; E. T. STOTESBURY, DR. GEORGE E. DE SCHWEINITZ, OWEN WISTER and MRS. HAROLD SANDS of Philadelphia; JUDGE ANDREW GREY of Wilmington; FREDERICK H. RAWSON, MRS. RAWSON, E. D. HULBERT and MRS. JAMES SIMPSON of Chicago.

In Seyffert's childhood his family, who had pioneered from Missouri, where the artist was born in the town of California, lived in a log cabin near Colorado Springs. The boy had some drawing lessons in the public schools, and then studied in Pittsburgh, Philadelphia and New York. At the Pennsylvania Academy of the Fine Arts he won two European fellowships, enabling him to study in Paris and in Spain.

Seyffert paints chiefly portraits, his men being most popular, but it is less known that he does some decorative paintings with sylph-like figures and gorgeous stuffs enlivened with flower designs. His painting A MODEL was purchased by the Friends of American Art in Chicago. He is represented also in the Pennsylvania Academy, Detroit Art Institute, and Memorial Art Gallery, Rochester. He has won the Altman and Proctor prizes of the National Academy of Design and numerous others.



Irving T. Bush

By Leopold Seyffert

SIDNEY E. DICKINSON

IN THE studio of Sidney E. Dickinson, N.A., hangs a well executed drawing of a bearded head from a Greek cast, done by his mother. His father is a Congregational minister, and while he preached his wife and son used to sketch. At eight Dickinson made pictures; and he grew up always with the idea that he was to be a painter, which desirable state of mind saved him the waste of effort and uncertainty involved for most boys in the choice of a career, and directed all his energies straight at his goal.

He was born in Wallingford, Connecticut, and lived in several localities, including North Dakota, and Alabama, excellent experiences to free him from narrow sectionalism and give him the broad understanding of this large country and its diversified people which a painter of Americans should have. Coming to New York he attended the Art Students' League, one of his teachers being William M. Chase, in still-life, which Chase so loved.

It is probably due primarily to natural aptitude and largely to instruction by his mother and long years of early practice that Dickinson is a really remarkable draughtsman in paint. This does not mean merely the correct rendering of form and perspective but color and texture as well, reminding one of Copley. Even in a painting of a prizefighter, nine-tenths wonderfully drawn and modelled muscles, the few inches of satin tights are perfectly executed.

Dickinson's PORTRAIT OF MY MOTHER AND FATHER has been widely shown. He is represented in the Art Institute of Chicago by a NUDE; by a SELF-PORTRAIT in the Corcoran Art Gallery, Washington, D.C.; and by portraits of the former GOVERNOR A. E. KILBY in the State House at Montgomery, Alabama; of DR. JAMES MCCOSH in the Princeton Club of New York; and THE BLACK CAPE and THE YOUNG PAINTER in the City Art Museum of St. Louis.

HOLIDAY

PORTRAIT OF THE ARTIST AND HIS WIFE

BY SIDNEY E. DICKINSON

GORDON STEVENSON

GORDON STEVENSON is one of the younger painters, but like Copley at the same age he has arrived. Born in Chicago, he studied at the Art Institute. Receiving the John Quincy Adams traveling scholarship, he accepted Sorolla's invitation to go to Madrid, and there studied with Sorolla and in the Prado. He spent three months painting outdoors in Holland, and some time painting portraits and studying in London, where his work was helpfully criticized by Sargent. In Scotland he devoured the work of Raeburn, the chief single influence, of many, on his own art. He painted, principally portraits, in Chicago until 1915, when he removed to New York and continued until he entered the submarine chaser service of the navy, and later naval camouflage, and was finally sent overseas.

Stevenson has had one-man shows in Chicago, Washington, Pittsburgh, Rochester and New York, has exhibited at the National Academy in New York and in Chicago, Philadelphia and Newport, and has received a number of prizes. He is represented by portraits in Rutgers College; by one of DR. CARLETON BROWNSON, dean, in the College of the City of New York; NELSON SPENCER in the City Club, the late JOHN WALCOTT ADAMS in The Players, and DR. RUSSELL HIBBS in the Orthopedic Hospital, New York.

He has painted portraits of MISS LOUISE DELANO, MISS HELEN YATES, DR. PEYTON ROUS, CLARENCE CHAPMAN and MRS. CHAPMAN, MARQUIS OF PALOMARES, Madrid, CHARLES HARKNESS, MISS ANNA LEACH, CYRIL MAUDE, GEORGE ARLISS, ELSIE FERGUSON, PERCY MACKAYE, RACHMANINOFF, and shown in the 1928 exhibition of "Distinguished Portraits of Women" at the Grand Central Galleries, MRS. GORDON STEVENSON.

Stevenson also makes portrait drawings, excellent examples being of General George Barnett, U. S. Marine Corps, and Sir Francis Younghusband, president of the Royal Geographic Society, the latter done in sanguine. In the summer he stretches his artistic muscles painting water colors; one of these is in the Brooklyn Museum. Stevenson's own sturdy nature, aided by the wise sympathy of a charming wife, has achieved a sureness and inner peace, in contrast to many artists' perpetual inner struggle, which gives free road to his technical ability and creative emotion.

Portrait of Dorothy Given

By Gordon Stevenson

JULIAN LAMAR

JULIAN LAMAR was born in Atlanta, Georgia, and so early showed talent in art that he won a scholarship at the age of eleven. He has taken his mother's family name, and was brought up by his step-father, William P. Duvall, a general in the army, and during his childhood studied several years at the Corcoran Art School in Washington, and later in the Philippines, Italy and Germany. He entered West Point, was graduated in 1918, received further intensive training, and was sent to France. There he was assigned to a school at Gondrecourt until the Armistice. After the War he resigned, and has been painting ever since. He has studied to a phenomenal degree, in Florence under Chase, in Paris, in Munich at the Royal Academy, and in Philadelphia at the Pennsylvania Academy.

His work has been seen at the Art Institute of Chicago; at the Pennsylvania Academy, MRS. JOHN BORDEN; recently in the Spence Alumnae Society exhibition of "Distinguished Portraits of Women" in New York, a portrait of MRS. CULVER B. MCWILLIAM; and he is represented in Princeton University by a portrait of PRESIDENT JOHN GRIER HIBBEN, in Barnard College by GEORGE A. PLIMPTON, head of the publishing firm of Ginn and Company, and in the United States Military Academy at West Point, N. Y., by MAJOR GENERAL FRED W. SLADEN and COLONEL C. DEW. WILLCOX.

Other portraits are those of HENRY FAIRFIELD OSBORN, president of the American Museum of Natural History, and MRS. OSBORN; DR. FRANKLIN H. MARTIN of Chicago, president of the American College of Surgeons; THE LADY IN GOLD, portrait of Mrs. Francis S. Whitten; MRS. H. D. PIERCE; MRS. CHARLES E. VAN VLECK.

Lamar presents the unusual combination of rapidity and finish in execution, especially in his numerous sketches of children. For portraits he favors the method of indirect painting, which centuries have proved offers the maximum probability of long life. His underpainting is done in black and white and a cold red, and glazed, producing beautiful pearly tones and a smooth semi-transparent surface. His work, strong in human qualities, gives the beholder great pleasure and a renewed faith in American painting.

Mrs. Henry Fairfield Osborn

By Julian Lamar

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